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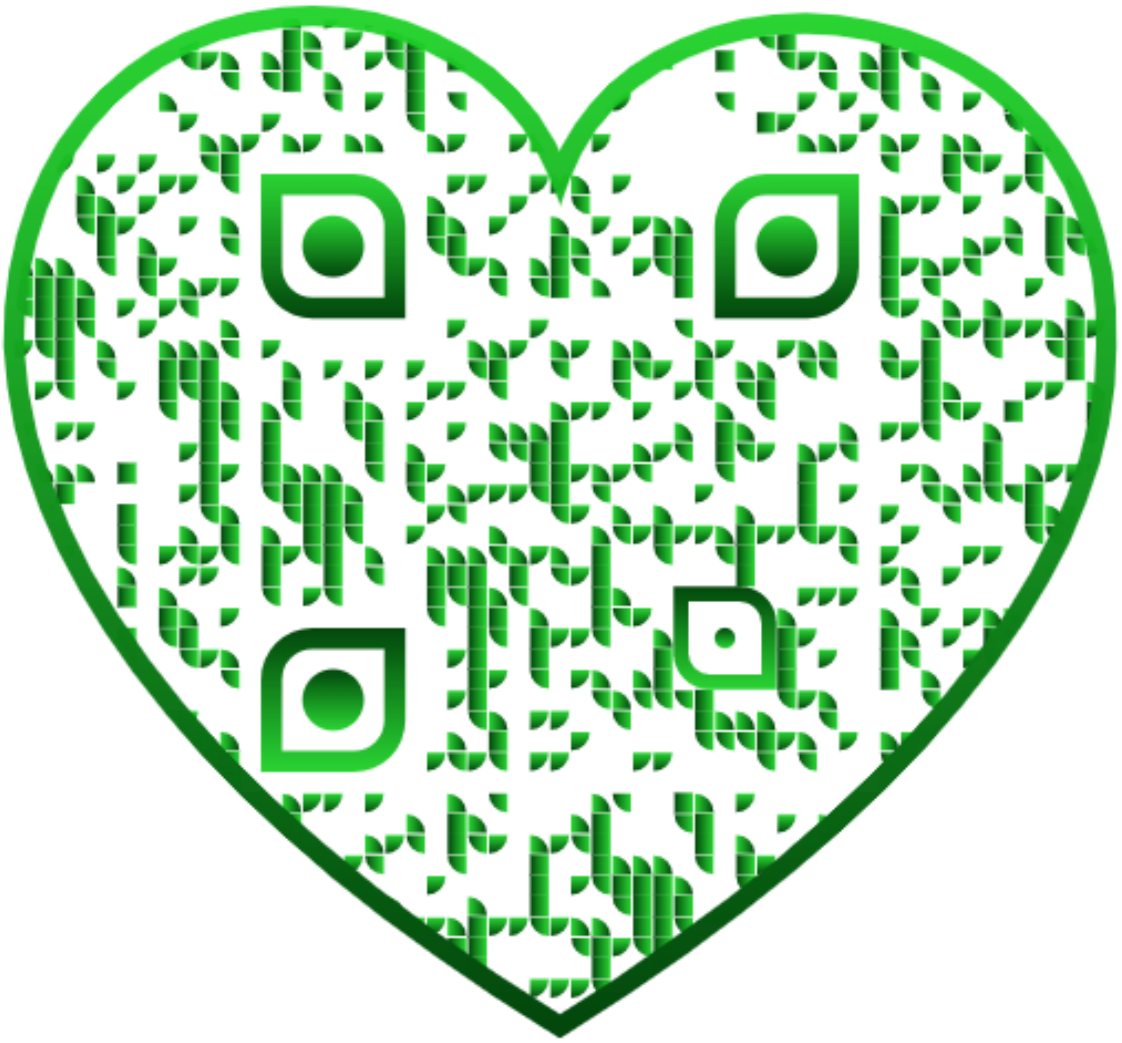

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ISSUE K!1760
FEBRUARY 16, 2019

You might have noticed a right royal racket coming from the direction of the K! Facebook page recently. That rumbling you can hear is The K! Pit, which sees us bringing the world's best bands into a tiny London bar for an exclusive live show for 50 superfans. And we do it all for *free*. While 2018 saw us kick things off with the likes of Parkway Drive, Neck Deep and more, over the next 12 months we're going to be bringing you one live K! Pit set exclusively through our Facebook channel every single Thursday evening. If you've been with us over the past couple of weeks, you'll have seen FEVER 333, The Struts, Beartooth and the almighty Mastodon tear the K! Pit apart. If you missed them, never fear – you can check them all out again on the K! YouTube. And believe me when I tell you we have some incredible artists lined up for future shows. For now, then, I'd recommend you get to know this week's cover stars SWMRS a little better, 'cause you'll be seeing a lot more of them very soon…

SAM COARE, EDITOR Sam

SWMRS LEADING ROCK'S NEW GENERATION IN A BID TO SAVE THE WORLD, ARMED WITH LITTLE MORE THAN ONE OF 2019'S CATCHIEST ALBUMS

MEGADETH MEGADAVE REVEALS ALL ABOUT THE BAND'S EPIC PLANS FOR MUSIC NEW AND OLD

PALAYE ROYALE ACCESS ALL AREAS ON THE SET OF THEIR NEW VIDEO

OZZY OSBOURNE BEFORE ILLNESS HIT, THE DOUBLE-O REVISITED HIS EPIC LIFE

BLOOD YOUTH FINDING YOUR WAY THROUGH THE DARKNESS, ONE BLUDGEONING RIFF AT A TIME

BEHEMOTH O FATHER, O SATAN, O BLOODY HELL WAS THIS SHOW GOOD

FACT! WHEN THEY HIT REAL PAYDIRT IN THE '90S, METALLICA ADMITTED TO SPENDING THEIR NEW WEDGE ON "TOYS" (KIRK), "ART" (LARS) AND "FUCK-OFF GUNS" (JAMES)

UP CLOSE

THERE GOES MORELLO

FOO FIGHTERS join forces with TOM MORELLO in Atlanta

When Kerrang! last caught up with Dave Grohl back in October and enquired about a potential new Foo Fighters record, the frontman's exact words were: "Hell no! We're gonna take a break for a while, man." In actual fact, we believe he misspoke and had meant to say: "Maybe not just yet, but the band are going to recruit some famous pals for a show in Atlanta in February." That's exactly what you see here, with Prophets Of Rage legend Tom Morello and country star Zac Brown joining the band onstage for an epic cover of Black Sabbath's War Pigs. So, yeah, remind us not to listen to a word Dave says next time we chat... K!

PHOTO: BETTY

Dave was a pro when it came to holding in a wee mid-solo

THE BIG STORY

MASTERS OF WAR

MEGADETH turn 35 this year, and to celebrate, they're not only working on a brand-new record – they also have an epic greatest hits on the way! DAVE MUSTAINE tells all...

To mark the 35th anniversary of Megadeth, the U.S. thrash-metal legends are releasing a stonking 35-song greatest hits set dubbed Warheads On Foreheads. The name – which couldn't sound more Megadeth if it tried – is a military term for targeting efficiency, using the right tool (or in this case, song) for the job.

And who's leading this precision airstrike of thrash warfare? None other than Dave Mustaine, of course: the one constant in the roller-coaster journey of the 'Deth – currently completed by guitarist Kiko Loureiro, bassist David Ellefson and drummer Dirk Verbeuren – steering the metal pioneers through 15 albums since their 1983 formation.

We caught up with the legendary vocalist and guitarist to get the lowdown on Warheads On Foreheads and its painstaking formation, the band's legacy and even a taster of their forthcoming 16th LP, due out later in the year. No rest for the wicked, eh?

How important was it that you chose the songs for Warheads On Foreheads, Dave?

"I'd like to take credit for choosing *all* of the songs, but there's a couple in there that are other people's personal favourites. We had to whittle it down, because we have nearly 200 songs, so it's really hard to pick! People will ask why we didn't put this or that on there, but if it was a 70-song greatest hits then there'd *still* be songs not on it!"

What are the logistics of going through and picking 35 songs?

"It was laborious. There were times where it was hard and at certain times it was easy, like putting [1986's] The Conjuring on there. Now that we're playing it live again, it's interesting because so many people never heard it. There's a new generation of Megadeth fans that weren't around when we played it live and are just hearing it now. Then there's songs like [1999's] Wanderlust, which is a very personal song to me, because it reminds me of a really emotional scene in one of my favourite movies, The Good, The Bad And The Ugly: these prisoners are being beaten and there's this feeling that it elicited in me that I wrote the music over. The lyrics to that song are a basic metaphor about being a guitar player. People call us gunslingers – lead guitar players like Joe Satriani and Steve Vai – but normal guitar players like myself are just that: guitar players (*laughs*). Dammit."

What emotions were you feeling when going through the Megadeth catalogue?

"It was a really proud moment going back through my catalogue, because some of these songs I haven't heard for quite a while. There were records that have great memories and records that are really powerful, emotional challenges – like the early records. Listening to the stuff that Nick [Menza, Megadeth drummer who passed away in 2016] did is really powerful and really emotional, because I miss him. You never know when they're gonna go. Gar [Samuelson, Megadeth drummer who passed away in 1999] was older than me, but Nick wasn't. That was really hard. But the other emotion I was feeling was that I'm really *fucking* lucky, because most bands don't have 35 good songs (*laughs*)."

> **"I'M REALLY FUCKING LUCKY, BECAUSE MOST BANDS DON'T HAVE 35 GOOD SONGS!"**
> DAVE MUSTAINE

Are you the kind of guy who gets nostalgic for the old days?

"I do get nostalgic! I wax nostalgic all the time. There's all this crazy talk on the internet about [Serbian-American inventor] Nikola Tesla being a time-traveller, which I find fascinating. I don't believe it – but boy if I did, I'd be the first in line to just watch what we did! We changed the world. You can't even watch a commercial anymore without hearing somebody palm-muting a guitar, and they weren't doing that before we were doing it."

Were there songs you included that you felt *had* to be in there?

"[1985's] Mechanix is a good one to be on there because of the dispute that's ongoing between me and my old comrades. [1990's] Holy Wars... The Punishment Due has to be on there because of the whole faux pas with [Irish republicanism] 'the cause' over in Antrim [Forum, Northern Ireland]. I'd gone to see the audience outside like I always do, say hello to the fans, and there's this little kid there and he spits at me and goes, 'Fuck you, Dave Mustaine!' I went back inside and I didn't know if that was cool or not. In punk they do that all the time, so I didn't take it as a diss. Over the radio I hear somebody is bootlegging T-shirts inside the venue, and I said go get them, and they said, 'You can't take the T-shirts because it's for the cause.' I asked, 'What's the cause?' and the guy goes 'It's against religious prejudice. It's the Catholics and the Protestants.' I'd been brought up a Jehovah's Witness so I don't know anything about Protestants or Catholics, and I thought everybody should do what they want. So I got up onstage, I'd been drinking, I went up to the mic so

WORDS: LUKE MORTON PHOTO: GETTY

innocent, like, 'This one's for the cause, give Ireland back to the Irish.' What the fuck did I know? That's why in Holy Wars I say, '*Fools like me across the sea / Ask the sheep for their beliefs.*' I should have asked somebody else and kept my nose out of it. I learned a lesson and got a great song out of it. That had to be on the record, because it's one of the most controversial songs we have. It's so timely, too. When you write songs you want them to be timeless, but timeless and timely are two very different things, and to accomplish both with a song is great."

Dave Mustaine: "My son says our new songs are heavy as hell!"

Speaking of time, what is your favourite era of Megadeth?

"My favourite period besides now was the [1990] Rust In Peace line-up. Nick and David were peas and carrots. Then there was Marty [Friedman, guitar], who's a very peculiar guy because of being a guitar wunderkind. He spent a lot of time playing, and not a lot of time hanging out with us playing grab-ass and saying stupid shit. That, to me, was also the biggest we ever were. When [1992 fifth album] Countdown To Extinction became double platinum, that was an accomplishment. Youthanasia [1994 sixth album] came right out of the box and went gold then platinum a couple of weeks later. At the end it was bittersweet, because you have four guys in a band and if you're all looking in the same direction then that's great, but when people start wanting to go in different directions it pulls things apart. And we were getting pulled apart by more than just the four of us: there were outside sources, management, the label… They say there are four 'p's in the music business responsible for breaking up every band, and I guarantee you won't find a band that's broken up that wasn't because of these four 'p's: 'power', 'property', 'prestige' or 'pussy'. I hate to say the last one – and I'd prefer to come up with something less offensive – but it's one of the 'p's."

Megadeth have never actually split up. What do you think is the driving factor keeping it all together?

"I had an arm injury at one point where I had to stop playing, which was kind of like putting a race car up on the blocks for a while – you knew what it was capable of, but it wasn't going anywhere. I felt like the hole in a doughnut. I'd meet people and I'd say, 'I'm a guitar player,' but I'm not a guitar player; that's what I *do* but it's not what I *am*. I love what I do, but that was such an amazing time for me to have my gift taken away from me. I couldn't play. I couldn't even hold a cigarette in my left hand. I went 17 months without holding a guitar, so when I started playing again it was a whole new world for me. It made me super grateful. That's where I'm at now. I look at the line-ups and I think I'm so grateful for all the time I spent with Nick, even though we had a lot of really hard times at the end. I didn't spend a lot of time with Nick at the end, I know he was working, he was playing, and I know he passed away doing what he loved: he was playing his drums, so god bless you, Nick. Believe it or not but Nick's old man was the saxophone player on the Pink Panther song! When we first hired him, he was a drum tech, just like Chuck Behler was. We had Gar, Chuck was his tech, Gar messed up, Chuck got the job. Chuck's the drummer, Nick's the tech, Chuck messes up, Nick gets the job (*laughs*)."

You're currently working on album number 16 right now. How's it all going?

"It's fun – it's great! We just had Dirk Verbeuren out here. We've gone through a lot of different drum styles. A good drummer can play any type of drum beat, but guys that are weaned on certain styles, it just comes naturally to them. When we did the last record we had [Lamb Of God's] Chris Adler playing with us, and Chris told me that Gar was one of his biggest influences. Gar was our first drummer, so Chris added a lot of that jazz element that I missed, and then when Chris couldn't continue he suggested Dirk. And it was like the heavens opened and the angels went, '*Haaaaah!*' I'm stuck looking forward when we play, but the band guys go, 'Damn, you have no idea, this guy's so fantastic.' I say, 'Better than Adler?' And they go, 'Way better than Adler.' So okay!"

Is it a different-sounding beast to your last album, Dystopia?

"We're trying to keep with that real heavy sound. Dystopia was more of us doing what makes us feel good, and there's a lot of super-heavy, fast drumming at the end of some songs. My son was in the studio two days ago, and when we were doing Dystopia he was listening to the songs and making comments, and the ones he commented on were the ones that got the best response. When he came over this time we were working on a song that has the tentative title The Dogs Of Chernobyl, and the intro riff has kind of a Hungarian guitar part – kind of like something Mercyful Fate did on Into The Coven. The song comes in super powerful and strong and my son goes, 'Oh god, that's heavy as hell!' and I just started laughing." *K!*

MEGADETH'S GREATEST HITS RELEASE WARHEADS ON FOREHEADS IS DUE MARCH 22 VIA UME RECORDINGS. THEIR NEW ALBUM IS EXPECTED LATER THIS YEAR

THIS MEANS WAR(HEADS)

DAVE breaks down the wonderfully OTT WARHEADS ON FOREHEADS artwork

"A long time ago I was going to do a project with somebody and we talked about different artwork ideas. We talked about a plane with the wings just laden with so many bombs and guns, knives, a hammer, a sink – all kinds of kooky stuff to make it funny, but it never materialised. But with this, because Megadeth have had songs about war and peace and politics and everything, when it came down to doing the plane I thought, 'Let's do something really cool: get a plane – it's a real plane – and see what it would look like if you just strap as many of these [weapons] on to the wings as possible.' Each one has a name on it. There's no designated target, and it doesn't say it's on its way to the Middle East or anything; it's just a plane with all of these impacting songs to me. I'm glad we stopped at 35, though, because it got a little bit much!"

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TALKING LOUD

MUSIC IS A LIFELONG OBSESSION

SLIPKNOT's CLOWN may be responsible for some of the darkest music on the planet, but presenting it is a compulsion that will never, ever go away...

"I need to listen to music more than I need to *perform* it. If I had to give up playing it, then as long as I could still listen to music, I could do it. But if I had to give up music for, say, art, I couldn't do it, because music is the one thing I've had my whole life. If I have an argument with someone I love, I have music and I have a song that represents my feelings, and I play it over and over and over again. It really simplifies your emotions.

"I recently lost my mother-in-law, and she's the last of all of us. My dad went first, then my mom, then my wife's dad, and then my wife's mom – all four of them are gone now. And they're all hanging out somewhere in energy. My wife and I are walking around now going, 'Holy shit, that's that. They're gone.' That does something to me, and if there's a time for me to relate a picture to you on how I'm feeling through Slipknot, I try to relate to the idea of what I'm feeling, and then I try to imagine what you're feeling. And then I throw images out there that deal with the situation, and then I get a consensus of what everyone's feeling, and then I make art according to those ideas and feelings. I'm very lucky to be able to do it. It's an honour, and I'm just happy to do it, because that's what I live for.

"There's a lot of love behind Slipknot's music – not just pain or anger. And I mean, love ends up being one of the biggest pains, you know? Also, it ends up becoming one of the easiest things to display, because we've all lost it, and we all feel it. The hardest thing to do is to love. I can take the most beautiful thing and create my art and music and you would *feel* it. I'm not saying you would say I was making it ugly or angry or painful, but I just think that I have a staple way of presenting the temperature, feelings, colours and emotions of my brain out into this reality.

"I love watching people feel the art and be moved by it. And 'art' is a loose word for all of it. It's the way the band has told the lighting director to light the mood during [2015 single] Killpop during a Slipknot show. There's an art form to that. There's an art form to how you enter the stage, or how you exit the stage – how you hold yourself walking off the stage. It's *all* an art form. And I find that, when everything is going well and everyone is feeling the art – when it becomes staple imagery that you've then made your own – it's a euphoria I've never known. I *need* Slipknot." **K!**

SLIPKNOT'S NEW ALBUM IS DUE OUT LATER IN THE YEAR. THE BAND HEADLINE DOWNLOAD FESTIVAL IN JUNE – SEE THE GIG GUIDE FOR INFORMATION

"MUSIC IS THE ONE THING I'VE HAD MY WHOLE LIFE..."
CLOWN

WORDS: EMILY CARTER PHOTO: PAUL HARRIES

INSTANT EXPERT

DEEP IMPACT

SLAM DUNK have made another killer announcement! Here's what you need to know...

1 NECK DEEP WILL BE RETURNING TO SLAM DUNK

Possibly still aching from playing London's SSE Arena, Wembley on Saturday night supporting Don Broco, one of the UK's best pop-punk bands, Neck Deep, have announced their Slam Dunk comeback. Granted, they played fairly recently in 2017, but we'd never pass up the chance to hear stuff from The Peace And The Panic again. And again and again...

2 ALONGSIDE MORE OF THE UK'S GREATEST YOUNG BANDS

Blackpool heroes Boston Manor will be making their return to the festival in May – again, for the first time in two years – as well as Brighton's bounciest, As It Is. And with both groups spending the start of 2019 on the road on their respective tours, it's safe to say they'll be on phenomenal form by the time Slam Dunk comes.

3 A BRAND-NEW STAR WILL BE MAKING HIS DEBUT

Kerrang! named Jordan Benjamin – more commonly known as Fueled By Ramen signing, grandson – as one of the top 14 artists you need to hear in 2019 earlier in the year. And now he's got the chance to prove why, bringing his politically minded alt.rock/hip-hop to the UK masses. Oh, and he'll have a new EP – a modern tragedy vol. 2 – with him!

4 AND THERE'S A SPECIAL SURPRISE REUNION PLANNED

Massachusetts mob A Loss For Words haven't *technically* been a band since 2015 – save for a one-off gig at their hometown's Palladium last year with Four Year Strong – but that's changing this year, as the pop-punk crew have confirmed a surprise reunion. But will they have new music for us, too?

5 AS WELL AS SOME MORE HEAVY ADDITIONS

From Brum genre-shifters SHVPES to Portland hardcore-punks Cruel Hand, Slam Dunk's latest announcement isn't just pop-punk focused. Throw in The Plot In You, Kublai Khan, Press to MECO and more, and it's gonna be a hell of a riffy time.

6 THE ACOUSTIC STAGE LINE-UP HAS BEEN REVEALED, TOO!

With Motion City Soundtrack's Justin Pierre, Rob Lynch, We Are The Ocean's Liam Cromby, Lightyear's Chas Palmer-Williams and Lizzy Farrall all set to bring their acoustics to Hatfield and Leeds, prepare for pure loveliness (plus tears, obvs).

SLAM DUNK FESTIVAL TAKES PLACE FROM 25-26 MAY - SEE THE GIG GUIDE FOR INFO

PHOTO: GETTY

PANDORA BY RAY ZELL

RAYZELL.COM

ACCESS ALL AREAS

JOIN THE TUB

On the set of **PALAYE ROYALE**'s latest video for fan-favourite single **DYING IN A HOT TUB**

For the past month, Palaye Royale have been on the road as main support with St Albans' finest Enter Shikari on their Stop The Clocks tour. The shows have been intense, totally packed and extremely sweaty... so it's no wonder the trio have had to take a dip in the bath (and are later fully immersed underwater) for their Dying In A Hot Tub video.

Granted, Remington Leith, Sebastian Danzig and Emerson Barrett are all fully clothed in the entertaining clip – but those sweaty post-show clothes probably needed a wash, so it's fine. Anyway, not only has the Sam Shapiro-directed clip come packed with deep, hidden meanings, it also includes a ton of footage of the Las Vegas mob performing and showing off what they do best – coincidentally, something they'll be doing a whole lot more of in 2019, too.

And while their UK run with Shikari is now over, Palaye Royale will be back in the summer for Download Festival. Here's hoping they bring along that bath tub as an unexpected stage prop... *K!*

PALAYE ROYALE'S BOOM BOOM ROOM SIDE B IS OUT NOW VIA SUMERIAN RECORDS. THE BAND PLAY DOWNLOAD FESTIVAL IN JUNE – SEE THE GIG GUIDE

PHOTOS: LUIS RODRIGUEZ

NEW NOISE

BAD SUNS

LA alt.rockers penetrating the gloom with their Mystic Truth

The table service at Bad Suns' local was really slow

When Christo Bowman, frontman with Californian alt.rockers Bad Suns, came across a piece by installation artist Bruce Nauman, something in his mind lit up. The neon and glass spiral proclaimed, 'The true artist helps the world by revealing mystic truths.'

"It was incredible, because it was what we'd been talking about with the journey we'd been on," he explains. "It stuck with me, and after finishing the record it felt like the perfect title."

That record is Mystic Truth. It's actually Bad Suns' third album, but it's the one that's going to do the business for them. In the U.S., the quartet have a definite buzz, having played to huge TV audiences on Conan and Jimmy Kimmel Live, appeared at the prestigious Coachella festival, and broken the top 25 of the Billboard 200 chart. Over here they've recently played a string of low-key club dates, but things are about to undergo a change for the bigger. Despite the band's punk background, their album makes broader strokes than its release on legendary punk label Epitaph might suggest.

"There's a lot of energy and a lot of melody, but there are varying moods and a lot of contrasts," says Christo. "I'm not sure we fit in on the label, but that's a good thing! The spirit of punk is definitely something that's been an influence."

> **"IT'S IMPORTANT TO MAINTAIN OPTIMISM..."**
> CHRISTO BOWMAN

Indeed, the frontman grew up listening to his dad's Green Day CDs, and he and bassist Gavin Bennett first bonded back in high school because he had a blink-182 pic on his MySpace page.

So, a decade or so on, what is their own Mystic Truth?

"That's what we're trying to figure out," Christo smiles. "It's more about the search for that, rather than giving any finite answer. It's about keeping yourself open to new experiences, new ideas and constant growth. It's also about being able to appreciate the simple things; simple pleasures and everyday miracles."

So it's a case of maintaining positivity even when the world around you seems to be going to shit?

"It is, but without entirely losing sight of what's going on," he nods. "It's about confronting all of these issues with an optimistic viewpoint and the realisation that it can lead to something better. It's important to maintain that in the face of the doom and gloom." **KI**

BAD SUNS' ALBUM MYSTIC TRUTH IS OUT ON MARCH 22 VIA EPITAPH

GET TO KNOW

Your guide to BAD SUNS...

THEY ARE: Catchy punk-edged Californian alt.rock quartet with a penchant for hook-laden positivity.
HEAR: Their ace forthcoming new album Mystic Truth.
SEE: The video for lead single Away We Go, in which the band appear to play simultaneously in Vegas and Heaven.
MORE INFO: Facebook.com/badsuns

WORDS: PAUL TRAVERS

NOW HEAR THIS

JUSTINE JONES from EMPLOYED TO SERVE tips us off to the hottest new bands on Earth...

Hey! What's up? The last few weeks have been pretty dry gig-wise, but I did manage to catch legendary British Satanic metal outfit Akercocke at the Camden Underworld, and I also saw The Yacht Club's album release show at the Sebright Arms in East London – two very different but awesome bands.

The Yacht Club were originally a math rock band. But their latest album, The Last Words You Said To Me Have Kept Me Here And Safe, takes them into alt.rock territory, with influences such as City And Colour and Jimmy Eat World. If you like those bands, you should definitely give them a listen.

The gig drought gave me plenty of time to check out loads of new music, though. Judiciary released their new album Surface Noise, and – surprise! – it's another banger from the Closed Casket Activities label. Those guys and Triple B are killing it at the moment. Anyway, back to Judiciary. They're a bone-crushing metallic hardcore band with an insane talent for making anyone listen to them do the 'stink face'. If you're a fan of Burn My Eyes-era Machine Head, Power Trip and Homewrecker then what are you waiting for? Oh, and to seal the deal even tighter, they have guest spots from members of Knocked Loose, Mortality Rate and God's Hate on the album, too.

So, let me start this next one by saying the cover of Misery Never Forgets by Wristmeetrazor caught my attention. It's a butchered-looking face with a knife to its throat. The band are part of the screamo/metalcore resurgence (which I massively back), and they sit snugly side by side in sound with Portrayal Of Guilt and SeeYouSpaceCowboy, as well as having hints of early Eighteen Visions. The thing that I liked most about this album is that I didn't 'get it' on the first few listens. There are some points that I found jarring vocally, but I persevered because I really liked certain riffs. Ironically, the parts that didn't sit well with me are now my favourite and I think they add to the record's charm.

Coming up next are Shame Spiral with their The Solace In Suffering EP. Now, it's no secret that I'm a big Lamb Of God fan, so when I heard similarities to Randy Blythe's vocals I was instantly sold. The EP is short, stunning, with no breakdown or riff opportunity wasted.

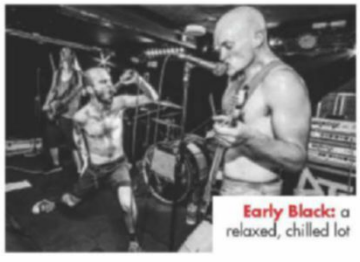
Last, but certainly not least, are London hardcore heroes Early Black with their new album III: Unconditional. The band excel on this release, and really come into their own after a great EP. This album sees them build on their Converge-esque sound, and the recording manages to capture the raw intensity of their always-heavy gigs.

Right, I'm out, catch you again next month! And if you've found any new bands you think I need to hear, tell me online! **KI**

"JUDICIARY WILL MAKE YOU DO THE 'STINK FACE'..."
JUSTINE JONES

Judiciary: come on, lads, do the stink face...

Wristmeetrazor: a barrel of laughs



Early Black: a relaxed, chilled lot

EMPLOYED TO SERVE'S ALBUM PERPETUAL FORWARD MOTION IS OUT ON MAY 10 VIA SPINEFARM. THE BAND PLAY THE SAME MONTH – SEE THE GIG GUIDE FOR INFORMATION

KERRANG! ROCK CHART

WHILE SHE SLEEPS have forced their way to the top. Now, gorge yourselves...

While She Sleeps: sworn enemies of rail replacement bus services

	ARTIST	TITLE	
1	WHILE SHE SLEEPS	THE GUILTY PARTY	▲
2	EMPLOYED TO SERVE	FORCE FED	↔
3	THE AMAZONS	MOTHER	NEW
4	SWMRS	APRIL IN HOUSTON	▲
5	BRING ME THE HORIZON	NIHILIST BLUES	▼
6	SIMPLE CREATURES	DRUG	▼
7	ITHACA	SLOW NEGATIVE ORDER	▲
8	DON BROCO	HALF MAN HALF GOD	▲
9	FREE THROW	THE CORNER'S DILEMMA	NEW
10	MARK MORTON	CROSS OFF	▼
11	ARCHITECTS	MODERN MISERY	▼
12	GERARD WAY	HAZY SHADE OF WINTER	↔
13	AMERICAN FOOTBALL	UNCOMFORTABLY NUMB	↔
14	FIDLAR	BY MYSELF	↔
15	THE XCERTS	YOU MEAN EVERYTHING	▼
16	ANGEL DU$T	BIG ASS LOVE	▼
17	DEATH BLOOMS	CROSSES	NEW
18	CANCER BATS	INSIDE OUT	▼
19	PAGAN	IMITATE ME	▼
20	YONAKA	CREATURE	▼

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LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

Be honest, you always wondered which song helps THE STRUTS' vocalist LUKE SPILLER get his rocks off, right? No? Er, in that case, sorry about this...

THE FIRST SONG THAT I REMEMBER HEARING

I JUST CALLED TO SAY I LOVE YOU
STEVIE WONDER (1984)

"I remember being at some kind of holiday camp and looking at the television set in our room, which was showing the various attractions of the camp itself. So, they were showing the pool and the bar area and whatnot, and over the images I Just Called To Say I Love You was playing. My dad was a gospel singer so we travelled around a lot, and this is the first song I remember hearing while we were on the road."

THE FIRST SONG I EVER FELL IN LOVE WITH

ROCKIN' ROBIN
MICHAEL JACKSON (1972)

"I used to be obsessed with the Jacksons, and I particularly love this song of Michael's. When I think about it now, it has a Beatles vibe about it. But, really, I could have picked any song from the Jacksons, or anything from Michael's solo album Off The Wall, too."

THE FIRST SONG THAT I LEARNED TO PLAY

T.N.T.
AC/DC (1975)

"I was really into AC/DC at the time that I was learning how to play music and I thought, 'Man, I really have to learn how to play those songs.' So imagine my pleasure, and surprise, when I discovered that they've each only got about five chords so they're quite easy to pick up. In fact, my guitar teacher was kind enough to give me a taped guitar lesson and on it were the instructions of how to play T.N.T. – so that was the first song I mastered."

THE SONG THAT REMINDS ME OF MY FIRST LOVE

SUZANNE
LEONARD COHEN (1967)

"The world was definitely a whole lot simpler when I was 15 or 16 years old. Or at least it seemed like it. This was back in the period when I was first getting into Queen. But it was a girlfriend of mine at the time who adored Leonard Cohen and she used to play Suzanne constantly. She played the Transformer album by Lou Reed a lot as well, but for some reason it's Leonard Cohen that has really stuck with me all this time later. Something about that song just brings me right back to that time and those feelings."

THE FIRST STRUTS SONG I HEARD ON THE RADIO

WHERE DID SHE GO
THE STRUTS (2014)

"It's funny because I wrote this song when I was about 16 years old, and I used to perform it with my own school band. We did a bunch of live recordings for student radio, and they played it on the airwaves. Even now, my old band's version gets played at service stations up and down the country. People still come up to tell me that they heard it at a station in, like, Gloucester or something."

THE SONG THAT I LIKE TO HAVE SEX TO

LET IT LOOSE
ROLLING STONES (1972)

"Obviously, when it comes to having sex, one song is a little short! So the *album* that I most like to have sex to is Exile On Main Street by the Rolling Stones. It's a filthy record that has so much attitude. And it's long, too. You can probably have a shag to it, have a cigarette, and then go again. I've had sex to this album many times."

THE SONG THAT GETS THE PARTY STARTED

PRIMADONNA LIKE ME
THE STRUTS (2018)

"It's pretty hard not to sit up and think, 'Alright, let's go out and get fucked up!' after listening to this. It makes me think of when the band were living with each other, and we'd all start pre-drinking in the house. That's the song that makes you say, 'We're going hard tonight.'"

THE SONG THAT I WISH I HAD WRITTEN

BAT OUT OF HELL
MEAT LOAF (1977)

"I make playlists of songs that I wish that I'd written. So I pick my favourite Bruce Springsteen songs and imagine that they comprise my own debut album. It's quite a fun game. But Bat Out Of Hell wins the prize for its bombasity. It's a song that's both loved and hated for that very reason. You can't approach that half-heartedly. I would love to sit on a stage and play that piano intro like Jim Steinman does."

THE STRUTS SONG THAT MAKES ME FEEL PROUD

SOMEBODY NEW
THE STRUTS (2018)

"It's a big, heartfelt ballad and I'm super proud of it. To see how it's resonated with our audience has been really cool, too. It's hard to come up with a great rock ballad, because it's been done so many times before, but I'd put it up there with the strongest that I've heard."

THE SONG I'D LIKE PLAYED AT MY FUNERAL

NEVERMORE
QUEEN (1974)

"When I hear this now a lot of sentimental memories come flooding back. It's beautiful. The second time I heard it I remember thinking, 'This is the song I'd like played when I die.'"

THE STRUTS' SECOND ALBUM YOUNG & DANGEROUS IS AVAILABLE NOW VIA INTERSCOPE. THE BAND TOUR THE UK THIS MONTH – SEE THE GIG GUIDE FOR INFORMATION

WORDS: IAN WINWOOD PHOTO: ANNA LEE

> "I MAKE PLAYLISTS OF SONGS I WISH I'D WRITTEN. IT'S FUN"
>
> LUKE SPILLER

Despite his imminent alien abduction, Luke remained committed to being a rock star

NO-ONE KNOWS...

"I'M TERRIFIED OF DANCING!"

THE WONDER YEARS' DAN CAMPBELL hates roller-coasters, eating weird things, and having a boogie. He makes for a damn good mouse, though...

PLAYING FOOTBALL HELPED ME OVERCOME ANXIETY IN SCHOOL

"I was a super-anxious kid – I'd get invited to birthday parties and not go because I'd agonise over what it'd be like. But when I was doing something performative, like music or sports, I was so comfortable – I wanted the spotlight. If I did well on the football field, I'd grandstand and take a bow."

I DRESSED UP AS THE 'CHUCK E CHEESE' MOUSE

"It's a kid's restaurant in America where I used to work, and the mascot is a mouse. You'd have to work the cash register and the pizza oven, but you'd also take it in turns to put on the mouse costume, and I was much happier walking around, high-fiving kids and occasionally getting kicked than I was stood by an oven, so I ended up wearing the costume for full shifts."

THE WONDER YEARS WERE SUPPOSED TO BREAK UP AFTER OUR 2008 EP

"We started out with this joke record [2007's Get Stoked On It!], toured for fun and didn't intend for it to go anywhere, but I had this desire to release something more serious on vinyl. Our label at the time said we could put out the 7-inch Won't Be Pathetic Forever, and in my mind, we were going to release that and then break up. Really, though, that was where the band began – I was proud of our songs for the first time, and that turned us into the band we are today."

I CAN BE A FUSSY EATER

"Fish, crab, lobster, shrimp... I've never eaten seafood! I'm a baby about food; I'm trying to get better now that I have a child on the way, because I don't want them to have the same eating complexes that I do. My parents say that when I was young I'd eat fish sticks, but I have no memories of eating fish!"

I'M AFRAID OF THINGS MOST PEOPLE CONSIDER TO BE FUN

"I'm terrified of dancing, drunk people, roller-coasters, scary movies... I'm even anxious on car rides! Your average person's favourite thing to do will be one of my least favourites, for sure. I get anxious about anything I can overanalyse, so I think that's where it comes from."

MY BIGGEST REGRET IS NOT STUDYING MATHS AND SCIENCE AT UNI

"I took English because I was already good at it. Reading, writing and giving lectures all came naturally to me, but I wish I'd challenged myself by doing science and maths. Studying something that was harder for me could've been more interesting, and given that I was only at university to have something to do alongside the band, I should've pushed myself more."

THE WONDER YEARS' ALBUM SISTER CITIES IS OUT NOW VIA HOPELESS. THE BAND TOUR THE UK WITH MAYDAY PARADE THIS MONTH – SEE THE GIG GUIDE FOR INFORMATION

WORDS: JAKE RICHARDSON PHOTO: ANDREW LIPOVSKY

TAKING BACK SUNDAY

19 99

CELEBRATING OUR 20 YEAR ANNIVERSARY

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NEW ALBUM "TWENTY" OUT NOW WITH 2 NEW SONGS

JUNE 2019

THU	13	BIRMINGHAM O2 INSTITUTE
FRI	14	GLASGOW BARROWLANDS
SAT	15	BELFAST LIMELIGHT
SUN	16	DUBLIN VICAR STREET
TUE	18	LONDON TROXY
WED	19	MANCHESTER ACADEMY
THU	20	BRISTOL O2 ACADEMY

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AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

BLOOD RED SHOES

NOV 2019

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FRI	15	BRISTOL / THEKLA
SAT	16	LEEDS / THE WARDROBE
MON	18	NOTTINGHAM / RESCUE ROOMS
TUE	19	LONDON / ISLINGTON ASSEMBLY HALL
WED	20	MANCHESTER / GORILLA

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NEW ALBUM 'GET TRAGIC' OUT NOW

AN SJM CONCERTS, DHP, ONE INCH BADGE AND FUTURESOUND PRESENTATION BY ARRANGEMENT WITH X-RAY

SJM CONCERTS BY ARRANGEMENT WITH ITB PRESENTS

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WEEZER
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RELEASED
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COOL STUFF

MUST HAV£S

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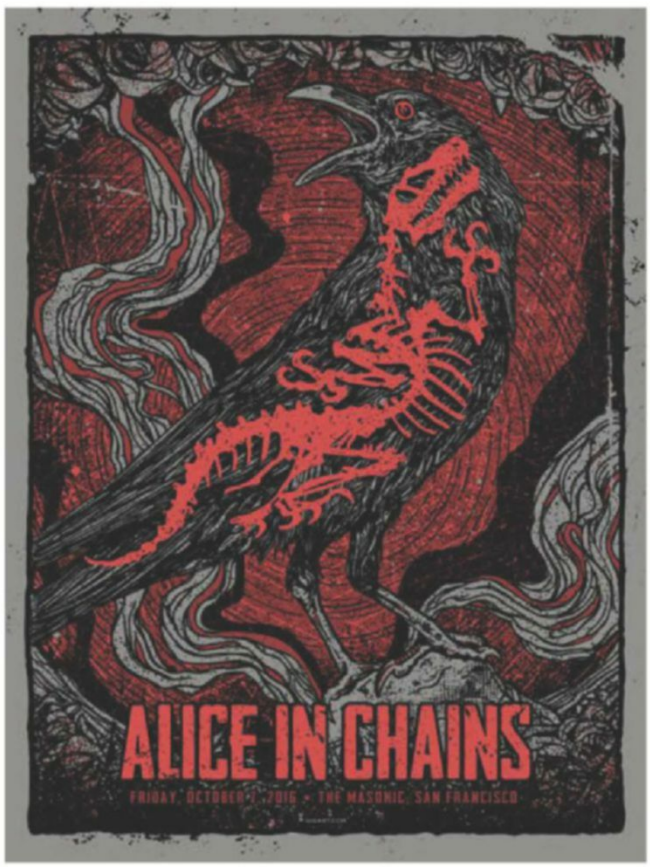
£98 Lazyoaf.com

Make yourself a permanent resident of Goodbackpacksville with this jungle design from Eastpak.
£45 Eastpak.com

We really think that you're ready to take your badge game up to the next level with this Ball & Chain pin.
£9 Familystoreuk.com



In our opinion, any wall that doesn't have this Alice In Chains poster by artist Gregg Gordon on it really isn't realising its full potential.
$85 (£66) Store.gigart.com

You can just sort of tell from this shirt that Employed To Serve's new record is going to be a massive bruiser, can't you?
£13.99 Employedtoserve.bandcamp.com

Are these socks with Nergal wearing his full Behemoth regalia on them the most evil socks of all time? Yes. Yes they are.
$15.99 (£12.50) Kingsroadmerch.com

It's probably worth moving somewhere really rainy just so you get to wear this Carhartt Nimbus anorak more often.
£145 Carhartt-wip.com

No need to scrawl the artwork for Within Temptation's new record Resist on your stomach – just get this long sleeve instead.
£40 Withintemptation.probitymerch.com

KOMMUNITY

YOUR SCENE

Your pics, your art... your lives

WINNER!
PADDLING PATRICK

This painting of Patrick Stump coming perilously close to being swept out to sea was sent to us by **Ellie Morgan**. We like imagining what rock stars get up to at the seaside – so congratulations, you've won this week's prize, a Puppy merch bundle! Get in touch at Feedback@kerrang.com to claim it.

FIELD DAY

"Ya boi with Bury Tomorrow at Download Festival," says **@Tails_**. This is making us massively miss festival season. And the Bury Tomorrow lads too, of course.

METAL MONSTERS

"Here's my BABYMETAL fan art," says **@jessicaXusagi**. This rules big time. And we never realised how much taller Su-metal is than Yuimetal and Moametal. Good to know.

NEIGHBOURHOOD WATCH

"Last night with Boston Manor," says **@Barnes_Ben98**. Ah yes, we reckon this was taken outside our secret set with the Blackpool lot. Keep your eyes peeled for the footage...

MET CARTER

"I met Sam Carter at Wembley!" says **@_CPTRSN**. We've considered the evidence carefully and decided that, yes, it seems you definitely did.

BRING ME THE SNACKS

"Bands are what keep my artistic brain living, so here you go," says **@paspiz_jaijai**. And now Bring Me The Horizon with weird foods is our new favourite genre.

NEXT WEEK

WIN A PAIR OF TICKETS TO CAN'T SWIM'S UK TOUR

New Jersey miserablists Can't Swim crashed our top 50 albums of 2018 list with the dark punk charms of sophomore This Too Won't Pass last year, and UK audiences will get to see their brooding songs live when the band return to these shores in May. We have a pair of tickets to give away for the tour. For your chance to win them, tweet us your best band selfies and artwork with #Kommunity, or email them over to Feedback@kerrang.com!

RETHINK
REDUCE
REUSE
RECYCLE
PHILIPS

COVER STORY

YOUTH IN REVOLT

Turn on the news, and you'd be forgiven for thinking that we're all going to hell in a handbasket. But not everyone has given up hope. With the world around them aflame, SWMRS are out to douse the inferno and inspire young people with a message of positivity…

WORDS: JAMES HICKIE **PHOTOS:** JONATHAN WEINER

Luckily, Seb's sign was indeed made from recycled cardboard

It wasn't just Berkeley that was on fire – the sky was too. It was 2017, and the first of a series of blazes devastating the forests of northern California had caused thick patches of smoke to coalesce into a dense cloud over San Francisco's Bay Area. It's where Cole Becker calls home, but even he struggled to recognise his surroundings at the time – the apocalyptic skyline of suffocating darkness akin to the vision of the future in Blade Runner.

"It was terrifying to see," recalls Cole today, sat in the West London offices of his record label with his SWMRS bandmates. It's a room of impractically large sofas and shiny glass coffee tables, not dissimilar to where the band met producer Rich Costey that fateful smoky day. Back then, Berkeley's On Fire was little more than the excitable ideas of four young men in need of a singular outlet. They'd formed as Emily's Army in 2004, with their two albums, Don't Be A Dick (2011) and Lost At Seventeen (2013), providing a more sprightly take on the punk birthed in the area during the '80s, married to the musings of teenage boys. Despite garnering fans and plaudits for their efforts, in 2014 Emily's Army became SWMRS, a name change telegraphing a shift into the more omnivorous material on their 'debut', 2016's Drive North.

In 2017, having shared ideas with Rich, the man responsible for helming classic albums by Muse and Biffy Clyro, SWMRS felt creatively charged. Even stepping out into the "Beijing-level air quality" caused by the fires didn't dampen their mood – the gloomy conditions, in fact, inspired a "gnarly, industrial" riff. In need of a lyric to pair it with, Cole consulted his journals. That February, the "Republican douchebags" (his words) at the University of California, Berkeley had organised a speech by British right-wing commentator Milo Yiannopoulos. Many were understandably unhappy with the idea, given Milo was the senior editor for Breitbart News, the so-called 'Huffington Post of the right' popular with supporters of Donald Trump's presidential campaign. Milo was forced to resign from Breitbart that same month over reported comments suggesting 'younger boys' could have consensual sex with older men. In light of the highly controversial booking, some expressed their displeasure destructively. As well as reportedly causing some $100,000 worth of damage to property, the protest that followed resulted in the cancellation of Milo's scheduled appearance.

Cole had chronicled it all. He'd noted the small fire that was lit on the campus, and how the attending news crews had fixated on it, filming in extreme close-up. Cole wrote, too, about seeing that same small fire on the TV later, and how it seemed to engulf the whole screen. He was struck by how the scene had been so grossly exaggerated, but more so by the spark it lit within him. Ideas of outrage and exaggeration, of disharmony and dissatisfaction coursed through him as he read the headline alongside the imagery: 'Berkeley's On Fire!' That's when the words came.

The lyrics on Berkeley's On Fire, the album, stick with you, whether it's the deftness of Trashbag Baby ('*The words cut through her lips like a Japanese knife*') or the provocation of Hellboy ('*Charlie Manson is alright / He ain't no worse than all the violence you say Jesus like*'). Perhaps the finest example comes during Lose Lose Lose, a cluster bomb of styles and unquestionably the most danceable track of the year to feature the words: '*2019 is a fuckin' disaster / Dear Vladimir Putin stop fuckin' up my shit coz I know I can fuck it up faster.*'

SWMRS: experts at colouring in and sticking between the lines

"WE'RE TRYING TO MAKE A SPACE FOR PEOPLE TO FEEL ACCEPTED"

COLE BECKER

"It's not always obvious that the political climate is affecting your life personally, and it can happen in funny ways like us getting shorter with each other," says Cole by way of explanation. "Things were happening that weren't necessarily attributable to, y'know… Russian collusion," he continues, pausing for the laughter of his bandmates, "but you feel a weight inside you like a big black cloud, and we wanted to talk about how that works on your psyche."

"Even though it's a very big statement, it's probably the most general one on the record," explains Cole's brother Max. At 25, he's two years his senior, but joined the band a few weeks after his younger sibling, sharing vocal and guitar duties with him. Max leans forward as he speaks, trying to avoid the bar of sunlight scanning his face like a radio searching for a signal. "Some will interpret the daily life aspect [of Lose Lose Lose], but if Trump hears it he might say, 'Fuck – he's right, man!' But I don't want anything to do with that guy."

"There's a reason the line is '*fucking up my shit*'," explains Cole. "We talk about it as this abstract thing, but on a day-to-day level, when you're hearing negative news all the time, it makes you a worse person."

"I think there's a stigma on our generation," says drummer Joey Armstrong, throwing another quandary into the mix. "If you speak up, you're outspoken, and if you don't speak up then you're a slacker. It's a fine line; we do what we want to do, but we put the work in to make sure what we do is accurate."

"The older generation will judge," continues Joey – a fascinating thought, considering the generation in question includes his own father, Green Day legend Billie Joe. "I think everyone should have a voice, but there are some people who like to be in the background on things, so we speak for them."

This isn't simply a band that changed their sound, then, but one that's broadening their horizons, too.

Given San Francisco's status as the ground zero of American counterculture, it's not surprising many consider Berkeley a kindred spirit. SWMRS' hometown, situated over the Oakland Bay Bridge and some 10 miles from its giant neighbour, is like a less-glamorous but equally open-minded cousin. Seb Mueller, the band's thoughtful, softly spoken bassist, says there are pictures of him as a baby accompanying his parents on protests more peaceful than the one Cole had written about.

"The Bay Area is a homegrown roots community that tries to stand up and fight for what's right," explains Seb of a characteristic that's clearly permeated his band. Some musicians are resigned to the world burning and are cheerfully on hand to provide the soundtrack to the inferno, but SWMRS are defined by their belief that this planet, and its people, are worth fighting for. Small wonder, given they've grown up in a place characterised by multiculturalism, liberal attitudes to sexuality, and areas of great natural beauty, that they've made an album to that effect.

"This might sound elitist, and it's not meant to, but we have this huge connection with nature where we're at," explains Max. "We're close to the mountains, we're close to the ocean, and we have national parks around us, so every day we enjoy this greater appreciation for the planet. If you don't grow up with these things around you, why would you care about

them? If you get to surf in the ocean, why would you want to pollute it? If you grew up near the Castro [district in San Francisco, one of the first gay neighbourhoods in the U.S.], why would you be mean to gay people?"

"Most white kids don't know who the Black Panthers are until they're about 25," adds Cole. "That movement started down the street from where we grew up, so that's something we always knew about and appreciated for what it was, not what people try to tell you they are – that it was a terrorist group. It wasn't; it was a socialist group that fed kids and cared about education."

"We're exposed to *everything* in the Bay Area," agrees Joey. "You learn what's right early on – and if you don't know then you're taught very quickly."

Not everyone has access to such positive surroundings in their formative years, though. When did SWMRS realise not everyone thought the same way they do?

"So late," laughs Cole, perhaps at their naivety.

The most striking thing about the members of SWMRS, aside from their wisdom beyond their years, is how free of ego they are. Take Joey, for instance; despite being the son of punk rock royalty, his feet remain firmly planted on the ground.

"You're a fool if you're a drummer and you just go in and you're just trying to do your thing," he explains, black roots beneath blonde curls making him the spitting image of his father circa Green Day's 2000 album, Warning. "They're their songs," he says of the 10 tracks on Berkeley's On Fire, motioning towards Cole and Max. "How do I treat *their* songs? We were working on a cover the other day and Cole gets on the kit to show me what he hears in his head. I don't sit there and songs suddenly come to me. That's not my skill; I'm a cog in the machine they're creating. I put my spark on it by playing in my style what they're hearing."

Such level-headedness extends to the four's non-judgemental view of those who don't share their liberal upbringing, and the belief system that's evolved from it.

"Why chastise them?" asks Max. "They may have grown up in a small, closed-off town – of course they're not going to know many of these things! What happens with a lot of people where we're from is that they say, 'Oh, well everyone is stupid – fuck them! Why are we not our own power, given that [California is] the sixth-largest economy in the world and self-sustaining?' That's a bad angle; there are people all over the South [in the U.S.] who are inherently good people but grew up among crazy people."

"People in, say, Texas have so much more on the line by living out their beliefs," says Cole. "We're not having to sever ties with family members for what we believe."

As well as introducing their debut (as SWMRS) to audiences around the world, Drive North and its two-year touring cycle allowed the band to take a collective pulse among the young people set to inherit that world.

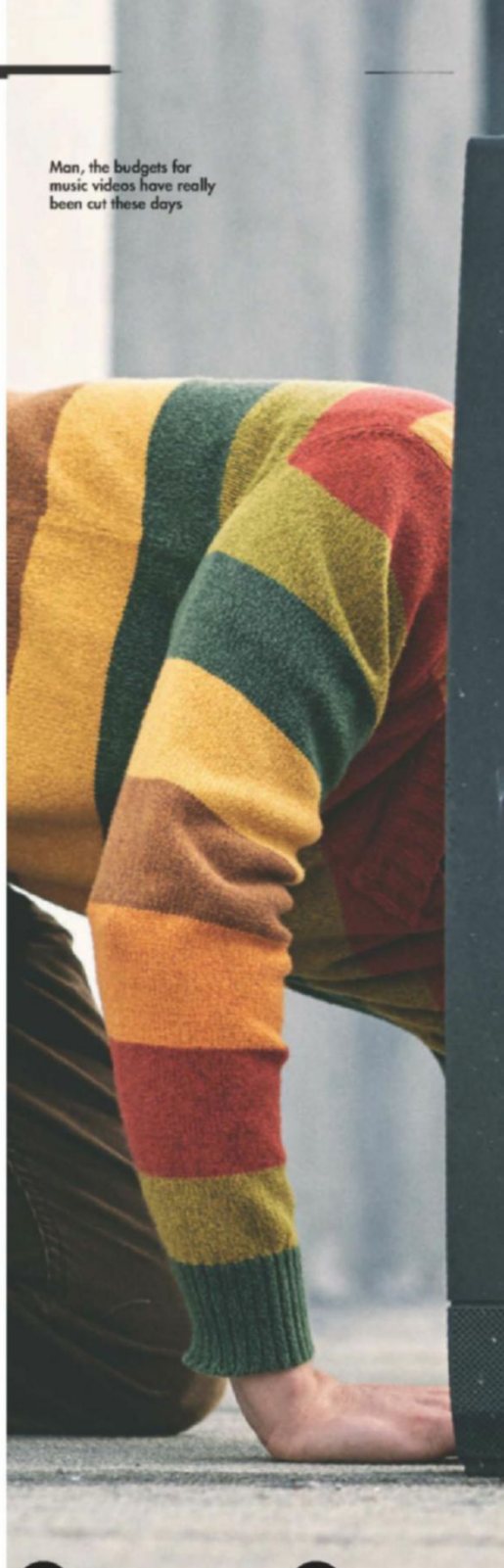
"We went to places that people don't usually go, and got these unique microcosm perspectives," says Cole. "Making this record was about connecting those dots: Jenny in Nebraska is feeling this way, so is Tom in London. What's going on in the world that's making us all feel this way?"

> **"WE ALL HAVE A RESPONSIBILITY TO LEARN ABOUT AND BE ACCEPTING OF OTHER CULTURES"**
> JOEY ARMSTRONG

Not that Berkeley's On Fire is all about global politics, mind. Much of it skews the minutiae of life – a characteristic certainly carried over from the group's Emily's Army days. The new song Too Much Coffee is, in part at least, quite literally about Max overindulging on the black stuff. He doesn't react well to it, he says, so opts for English breakfast tea instead.

"It might be someone having to do homework, or taking out the trash," says Max, returning to his point. "They're the problems right in front of us at that time."

In America right now, the rise of nationalism is sadly becoming one of the most pressing everyday concerns, but Cole says that's countered by a pervading sense of shame among those who have to bear witness to it.



Man, the budgets for music videos have really been cut these days

BAND ON FIRE

Inside BERKELEY'S ON FIRE, track by track...

1 BERKELEY'S ON FIRE

JOEY: "I went in there to do the drums for this really early one morning. I hadn't eaten yet, and was just playing the same beat over and over again while they kept changing our mics to test the sound. By the time I could stop it was two hours later, I was dripping with sweat, and about to pass out. And they didn't even use it in the end! (*laughs*)"

2 TOO MUCH COFFEE

MAX: "It started with a caffeine-induced panic attack. At the same time, I was freaking out because my dad wanted me to go back to school – I'd just dropped out – and we were on tour while recording Drive North. By the time we finished the song, two years later, there were so many additions to it that I realised the song is actually about writing the song itself."

3 TRASHBAG BABY

JOEY: "I think the coolest part about this song is the riff. When I hear that riff, it gives me this feeling in my body and my soul. I've listened to it when depressed, or walking in New York City, and it always sounds special."
MAX: "The lyrics are inspired by eavesdropping on a break-up some guy was having over the phone."

4 LOSE LOSE LOSE

COLE: "I was reading a lot about the '60s in the Bay Area, and using that to interpret what's going on now. I read about Patty Hearst, who was this girl kidnapped by a leftist terrorist group in 1974, and ends up joining them. What's fascinating is the idea that anybody is susceptible to that kind of change."

5 APRIL IN HOUSTON

MAX: "We had been playing in Houston, and this train car spontaneously combusted down the street. We went over to it and it just sparked this riff [that we used for April In Houston]. Everything about this song is polarising, from the lyrics to the guitar part, yet the song is super happy and euphoric."

6 LONELY GHOSTS

COLE: "By the time we got in the studio we didn't really want to make this one. We thought it was our 'butt rock' song. Rich convinced us by saying, 'No-one is making good, moody rock'n'roll anymore.' So we did it, but added drum machines and weird shit. We listened to a lot of Iggy Pop's The Idiot and LCD Soundsystem."

7 IKEA DATE

MAX: "It could be about anything for anybody, but for me personally, when we go on tour it's hard. I've been in a relationship this whole time, so it's like trying to feel you're in a normal relationship when you're gone all the time. I had a dream one time that I was in IKEA with my girlfriend and believed it, only to wake up alone."

8 HELLBOY

COLE: "The lyrics of this were important to me, because if you don't write about the darkest feelings you have then they ferment and become horrible. Some people are born into such violent situations, and have to digest that violence all the time, and have no way to get it out of them, so end up shooting a school. We create these Hellboys."

9 BAD ALLERGIES

MAX: "By the time you get to this point in the record, hopefully people have realised what we've been talking about – the switching between big and little things. This song essentially says that in relationships, no-one is a perfect 10; everybody has something that's not that amazing."

10 STEVE GOT ROBBED

JOEY: "Our friend Steve who we grew up with got robbed twice in one day: he got held up at gunpoint and then he had his car broken into. Intense things happen to him every once in a while. He got a fairly intense concussion when we were in high school that knocked him out for a month."

"A lot of people are weirdly ashamed to be American right now, which is disheartening," says Cole. "It makes it so hard for people to look forward."

"It's not limited to America though," adds Max, constructively rather than defensively. "You go to Poland and they're saying, 'Oh man – our government!' and then you come [to the UK] and it's, 'Oh man – Brexit!' The thing they can all relate to is the problem of nationalism."

"The older I get the more responsible I feel," says Joey. "And what I can do is be accepting of other cultures and learn about them – we *all* have a responsibility to do that."

"And just to be kind at the baseline of it," smiles Cole. "There's so much unkindness in the world, especially in America. You can either say, 'Fuck it, I'm moving to Canada', or you can say, 'How do we make it so we can try and enforce some positive change?' We're not going to give up."

A very hands-on approach to album promo, there

It's fair to say SWMRS fans aren't your average rock devotees. Only this week, Cole tells us, one got in touch to vent about kids in his hometown not knowing who Nancy Pelosi is. And while it's odd that someone be ostracised for being able to identify the Speaker of the U.S. House of Representatives, the story illustrates just how different SWMRS' listeners are.

It's a relationship between band and audience that's more mutually beneficial than most. In December, Max showed his appreciation for the passionate, communicative support they receive by telling his 39,500 Twitter followers he's jealous of SWMRS for their fans, despite being *in* SWMRS. In return, those beloved fans look to the band for support in everyday lives that may be testing, for guidance in what their heroes say as much as what they play.

"This is how fucked-up parts of America are," explains Cole. "Us, a group of straight white dudes, have become the queer icons for those kids who don't have access to gay culture. These kids see us supporting the LGBTQ community and say, 'Fuck it – I'm going to come out to my dad now.' We're trying to make a space for them to feel accepted. That's what music does."

The question of just what SWMRS' music sounds like was one Berkeley's On Fire had to provide a definitive answer to. This seems particularly important to Joey, who explains he'd grown weary of "stagnant" pop and the underground's preoccupation with nostalgia – as well as assumptions about what he should be doing, based on his parentage.

"It's something I've grown up with," he explains. "You're expected to do certain things, know certain things, and play certain things. Am I supposed to wear all black and listen to emo? Fuck you – I don't do that! My entire life I've thought, 'How do I do something different?'"

Max agrees. He and his bandmates can only cite two bands, Blur and The Clash, other than their own that they can all agree on. The four men's musical educations have been entirely different; Cole proudly rocks a Missy Elliott T-shirt today, while Max fondly recalls performing in Les Misérables at high school.

"None of us are the same at all, so why make music that's in one box when we represent four completely different worlds?" says Max, grandly. "So why not create our own borderless box?"

"If you're putting up walls to block out sound then you're being obtuse," is Cole's take.

Thankfully Rich Costey was on hand to assist with the demolition work. Mr Armstrong senior had produced the band's two albums as Emily's Army, while Drive North saw FIDLAR singer-guitarist Zac Carper help them realise their change of course. This time around, however, it was decided a more experienced head was needed to assist SWMRS in realising their place in the musical landscape.

"THERE'S SO MUCH UNKINDNESS IN THE WORLD RIGHT NOW"
COLE BECKER

During the band's search, the four gauged the success of meetings with prospective producers on how quickly the time passed. Most encounters, they admit, felt as long as they were, if not longer, so were no-goes. Then came Rich, a man they describe as "a demigod" and "Wikipedia for music and sounds", who questioned the band about what made the music they love special. Only later did the boys register the breezy exchange had lasted four hours. They knew then they'd found their man – and a tough one at that. Rich's honesty sometimes resulted in reactions to the band's efforts ranging from, "Well that sucked", to, worse, complete silence, but his dogged aversion to recreating anything that's come before proved an effective filter for them.

"He was the final piece of the puzzle," says Joey, who reveals he got through multiple snare drums after his initial offerings were nixed by the producer for sounding "too pop" and "too rock".

"We were all over the place," says Max of those initial efforts. "We had all the different pieces, but Rich helped us put them together."

"This is *exactly* what we wanted it to be," says Max of Berkeley's On Fire's convergence of diverse sounds, unusual arrangements and observations big and small. "Whatever other bands want to do is cool, but this is what we're doing. You can go play a dad show."

This comment, joke though it is, does raise an important final question. If SWMRS are trying to speak for, with and to factions of young people without a voice around the world, does this mean that, for all their restless ambition, they aren't trying to get to *everyone*? Does this politically conscious band think some minds can't be reached?

"We'll certainly always try," promises Cole.

"Identifying your fan base is one of the most important things you can do," suggests Joey. "If you come to one of our shows, you'll see 12 to 25-year-old people, and that's the coolest thing."

"I hold a couple of bands really dear to my heart as a fan from when I was between the ages of 15 and 22," Max says. "Those are the years when you change so much as a person. I want to be that band for people, because that band will stick with you in a special way for the rest of your life."

And while that's looking far ahead, on a more short-term basis there's the everyday good SWMRS can bring to a world facing an uncertain future.

"Music is *everything*, and it makes you feel," beams Cole. "The more you can feel, the better you're going to be as a person. And only when you feel like a better person can you help with bringing about real change. *That's* what music does." **KI**

BERKELEY'S ON FIRE IS OUT ON FEBRUARY 15 VIA FUELED BY RAMEN. SWMRS TOUR THE UK IN MARCH – SEE THE GIG GUIDE FOR INFORMATION

SWMING CLUB

Get to know your new pals in SWMRS a little bit better...

COLE (VOCALS/GUITAR)

ALL-TIME FAVOURITE RECORD
"Paul's Boutique by the Beastie Boys."

LEAST FAVOURITE GENRE OF MUSIC
"Honestly, right now... and this is going to make some enemies, but it would probably have to be pop-punk."

PHRASE THAT I OVERUSE
"I'm sorry."

GREATEST LYRICIST
"It'd have to be [cult U.S. folk singer-songwriter] Woody Guthrie. And maybe it's a phase I'm in, but [Wu Tang Clan rapper] RZA, too."

MAX (VOCALS/GUITAR)

UNOFFICIAL ROLE IN THE BAND
"I'm the resident tea connoisseur. I collect sencha green tea, imported from Japan."

FAVOURITE FILM
"Sleepless In Seattle. I'm a huge fan of Meg Ryan and Tom Hanks and [writer-director] Nora Ephron. It's kind of cheesy, but really creative."

WORST HABIT
"Talking. A lot."

DREAM FESTIVAL LINE-UP
"It'd be fun to play a show with The 1975. Then we'd have Gorillaz and Dream Wife. Who the hell wants a bill with just a group of dudes on it?"

SEB (BASS)

THE ONE THING GUARANTEED TO MAKE ME ANGRY
"Airport security. They corrected me on what you call the thing with wheels you push your luggage on. I said it was a 'cart' and she said, 'Excuse me – it's a trolley'. It was 7am!"

BOOK I'D RECOMMEND
"I love the Dummies series of books, so Chess or Electronics For Dummies."

THE ACTOR WHO'D PLAY ME IN A MOVIE OF MY LIFE
"Jason Statham."

WORST THING ABOUT BAND LIFE
"Turning down the bass."

JOEY (DRUMS)

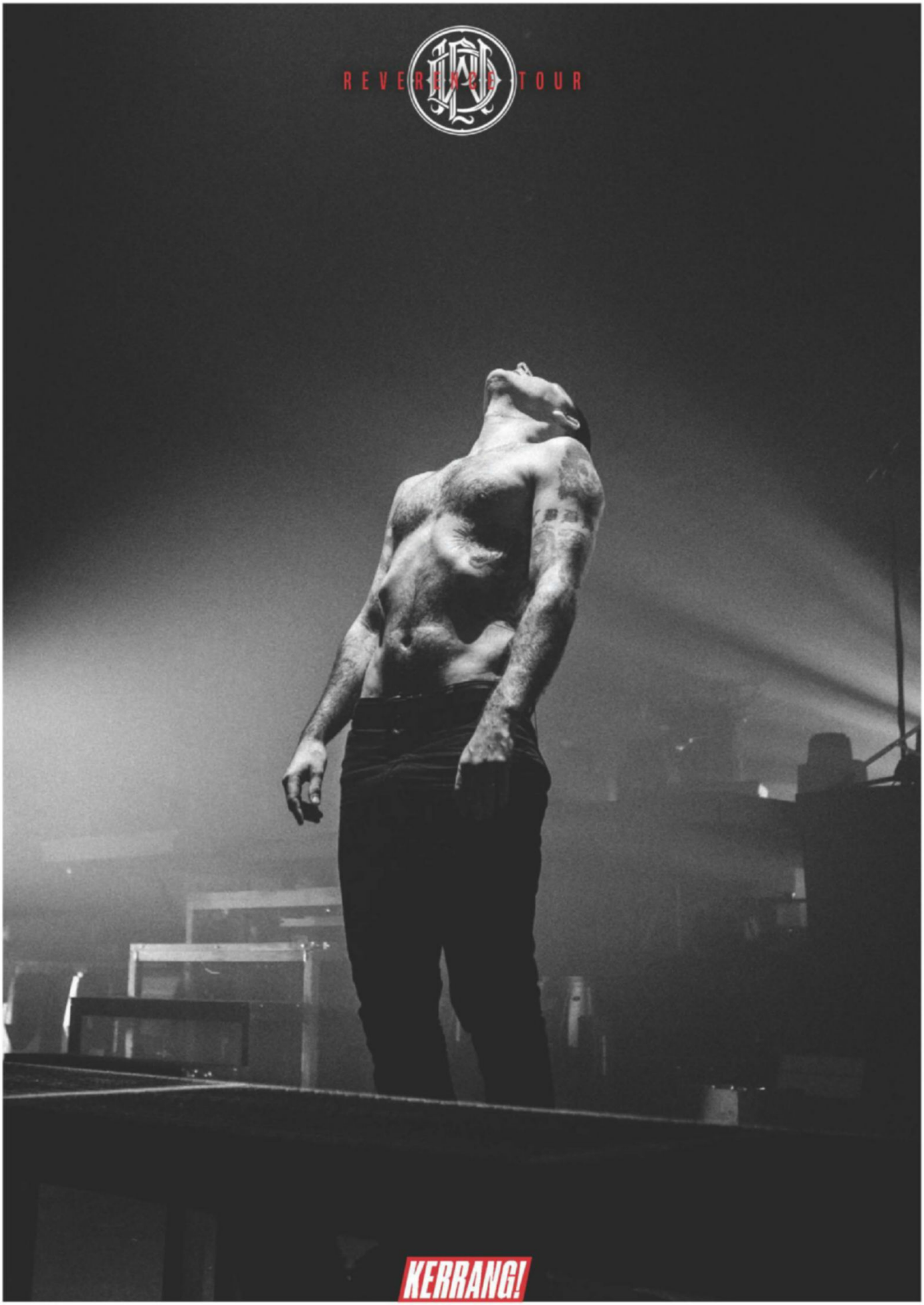
FAVOURITE ALL-TIME DRUMMER
"Ringo Starr. It's important to complement a songwriter, and Ringo is the king of that. He also had a personality around the kit."

FIRST THING I'D DO IF I WERE MADE PRESIDENT
"I'd change the criminal justice system. No more jails!"

TRAIT I WISH I HAD
"I wish I was a stoic. I'd like to be less able to give things away."

FAVOURITE THING ABOUT MY HOMETOWN
"I like being able to walk everywhere, and play sports."

REVERENCE TOUR
KERRANG!
SHOTS!
PHOTO:



KERRANG!

SHOTS!

PHOTO: LUCAS ENGLUND

REVERENCE TOUR
KERRANG!
SHOTS!
PHOTO: LUCAS ENGLUND

SHOTS!

PHOTO: LUCAS ENGLUND

KERRANG!

SHOTS!

PHOTO: LUCAS ENGLUND

SHOTS!

PHOTO: LUCAS ENGLUND

THE K! INTERVIEW

"It's like a heavyweight fight every night for me, I WANT TO GO OUT AND KNOCK THE CROWD OUT, to conquer every time I step onstage..."

OZZY OSBOURNE
BLACK SABBATH

WORDS: PAUL BRANNIGAN

Say what you like about John Michael 'Ozzy' Osbourne, but the man isn't easily impressed. One might imagine that a party featuring a Britney Spears impersonator, a midget Donald Trump lookalike and guests including Marilyn Manson, members of Metallica and Faith No More, Billy Idol and hip-hop queen Eve would rank pretty highly as a memorable night out. But for Ozzy, his 70th birthday bash, held in Los Angeles on December 6 last year, was merely an "alright night".

"Can you believe I made it to 70?" he asks. "Miracles will never cease. I remember when I was 20, I thought, 'I'll be dead by 40!' But against all odds I've survived."

Revisiting the party in his mind, Ozzy suddenly pauses and recalls one long-time friend, a fellow expat British rock star, who sadly couldn't join the celebrations.

"I remember talking to Lemmy after his 70th birthday and he said, 'Fucking hell, at least I made 70!'" he recalls soberly. "And then he died within days. You never know what lies ahead, do you?"

These words, spoken in mid-January, would sadly prove somewhat prophetic when, on January 30, Ozzy was forced to postpone his entire European tour (including six UK arena dates) which had been scheduled to kick off that evening in Dublin, Ireland. In rude health when he spoke to Kerrang!, the singer later contracted a severe upper-respiratory

Ozzy Osbourne in the '80s: eventful

Once he'd played Chopsticks, Ozzy was spent

PAUL HARRIES

INFO OF A MADMAN

All aboard for all things OZZY OSBOURNE...

BORN: December 3, 1948 in Aston, Birmingham.
LIVES: Los Angeles, California.
EDUCATION: Dropped out of Birchfield Road Secondary Modern School at age 15, without any qualifications.
BANDS: Rare Breed, Black Sabbath, solo.
SPECIAL SKILLS: Aside from a gift for removing the heads of bats and doves with his teeth, Ozzy is a dab hand with a harmonica.
MOST LIKELY TO SAY: "Sharon!"
LEAST LIKELY TO SAY: "Wouldn't it be really fun to have MTV cameras following my every move again? What could possibly go wrong?"
HE'S A LEGEND BECAUSE: You really need a reason? He's Ozzy Osbourne, the Prince Of Fucking Darkness! With Sabbath, he helped invent heavy metal, and as a solo artist he's written some of the most iconic metal anthems ever. Not just a legend, he's a national bloody treasure.

infection, which doctors warned could develop into pneumonia when the rigours of nightly live performances were coupled with travelling through Europe in harsh winter conditions.

As massively disappointing as the news was for ticket holders, no-one would have been more gutted than Ozzy himself, as the singer was eagerly anticipating his return to the road, having seen in 2019 onstage at the LA Forum, where he dusted off the Ozzfest franchise for a one-off New Year's Eve spectacular featuring Rob Zombie, Korn's Jonathan Davis, Marilyn Manson, Body Count, DevilDriver and more. Originally set to climax at the Hollywood Bowl in Los Angeles on July 29, Ozzy's No More Tours II trek will now be extended into the autumn, with his European dates with Judas Priest being rescheduled for September.

Back in mid-January, health concerns were far from Ozzy's mind. Speaking from his Hollywood home, the singer was sharp, focused and in good humour, and a pleasure to speak with. Asked then what he was looking forward to most in the year ahead, his answer was refreshingly straightforward, if rendered somewhat ironic by later unforeseen events.

"I just want to have as much fucking fun as possible," he stated.

Did you start off the year with any resolutions?

"I don't bother with those. I don't drink anymore, I don't smoke tobacco anymore, I don't do drugs anymore… what's left for me to give up?"

Does the prospect of playing in England still feel special to you?

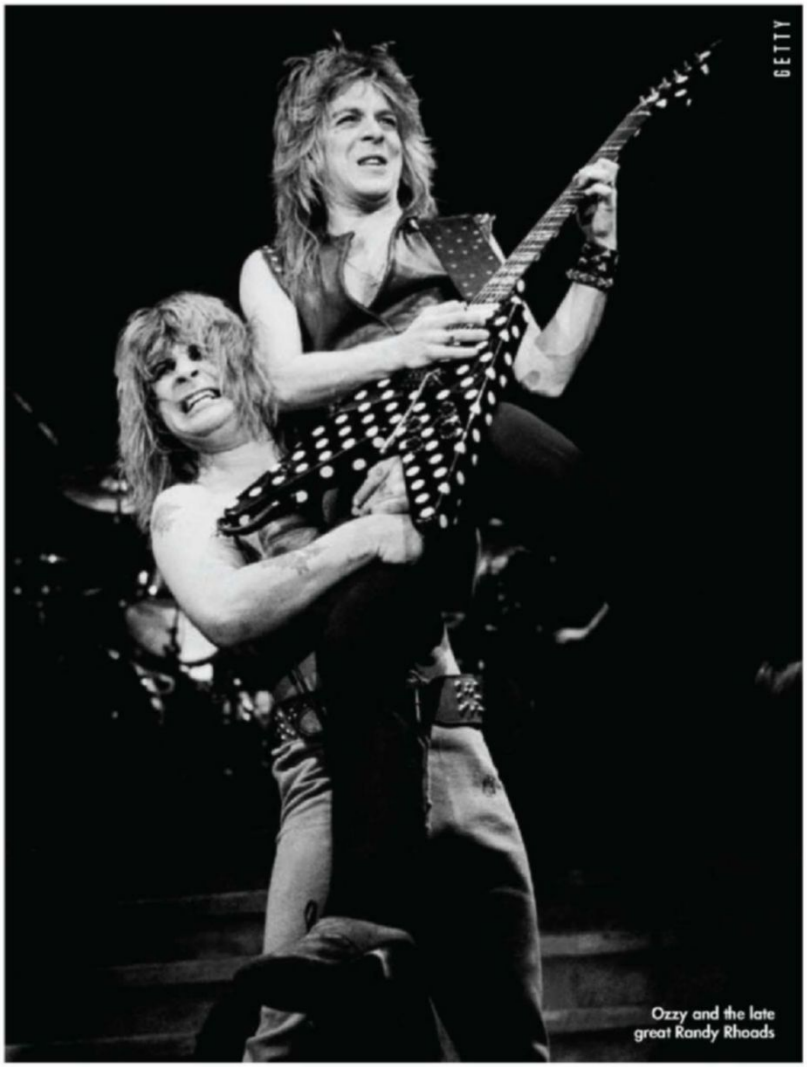
"Abso-fucking-lutely, man. I must confess I'm getting a little sick and tired of being out here [in LA] now, after a while you see through the bullshit. LA isn't like anywhere else in America, it's the entertainment capital… not that I really go anywhere much. But I'm lucky to have the opportunity to go backwards and forwards between America and England. Some people never get that chance. I can't wait to be back."

When you look back at your childhood in Birmingham, do you remember it as a happy time in your life?

"No. No, I wasn't a very happy child at all. I had three older sisters and two younger brothers and it was tough for us. I always dreamt of better things. We never went on holidays, we never had a car… we had a bathroom, which was pretty fortunate compared to other families on our street, and I often wonder how my dad afforded that. He was a hard-working guy, and so was my mum. My father used to say, 'You've got to get a job with a trade and a pension, and bring your pay cheque home.' My kids don't know what it was like. I'll say to them, 'When I was young, if you wanted something, like a bike, you had to get a paper round, or whatever, and save up. You didn't go to your dad and say, 'I'd like a new bike' and have him say, 'Oh, just charge it to my account.' It was a different world."

What did your mum and dad make of your dreams to be a singer?

"They were very supportive, actually. Someone once asked me, 'What's the best gift you've ever got?' and I realised that if my father hadn't taken out a £250 or £300 loan to buy me a Vox 50W PA and a Shure mic, I probably wouldn't even be talking to you now. My dad used to see me singing along to The Beatles' records, and he knew I had this dream. But, even so, I never dreamed that at the age of 23 I'd be flying around in aeroplanes and playing in front of 20,000 people a night. If you'd told me in 1969 that I'd be living that life I'd have thought you were joking. The first time I came to America it felt like it was another world."



Ozzy and the late great Randy Rhoads

In 1970, Paranoid became a Top 10 single for Black Sabbath. Did you enjoy being a pop star for a moment?

"Oh yeah! I mean, none of us set out to be pop stars or rock stars, but it was all an experience. Obviously we hoped we'd be successful, but we didn't really want to be a regular Top Of The Pops band, we didn't want to sell out to that point. That was never going to be our world. When Paranoid was in the charts alongside all these awful pop songs, you'd think, 'How the fuck has this happened?' We could have chosen to write pop songs, but we wanted to write music with a bit of grit and a bit of substance, rather than (*sings*) '*I love you, you love me…*'. All we ever wanted was to write music that *we* liked."

At that point, did you imagine that making music and being a professional singer would become your job for life?

"I had no idea at all. I mean, before that, I'd no idea that Tony [Iommi] and Bill [Ward] would knock on my door when I placed that 'Ozzy Zig Needs Gig' ad in a shop, and I'd no idea that the three of us would end up making music with Geezer [Butler]. I don't believe in many things, but I do believe in fate, and it was obviously meant to be. But there was certainly no plan involved. We just used to have fun in those days, have a laugh. We were on fucking fire for about five years, before all the business and lawyers and rip-offs dragged us down. I didn't join a band to become an accountant or a lawyer."

When you left Black Sabbath, were you scared that it might be the end of your career?

"Of course I was. There was no challenge anymore with Sabbath at the time, we'd all outgrown each other. But it's like being married to a woman and falling out of love, and thinking, 'I no longer want to be with her… but what if I meet someone who's worse than her?' It's a very big decision to just go, 'Fuck this!' I actually left, and then went back, and then they fired me, so I thought, 'Okay, well, I've no fucking choice now.' I remember being in Le Parc Hotel [in Los Angeles], thinking, 'Well, this is it, I'm fucking done now.' I went back to England and bought a wine bar with my now ex-wife, but ended up drinking more than I was selling. And then I met up with Sharon [Osbourne – Ozzy's wife and manager], and the rest is history. Looking back, it was good for them and it was good for me. They needed a new singer and I needed a new band."

As your manager, Sharon obviously had great faith that you could become a solo star. But did you believe in yourself as much as she believed in you?

"Probably not. But then Randy Rhoads came along and it was a match made in fucking heaven. Randy was phenomenal, a great guy and a wonderful musician and he really helped me as a singer. He'd hear me humming a melody around the house and go, 'Is that yours?' and we'd work together to build a song

out of it. With Sabbath, it worked the other way. Tony would come up with an amazing riff and I had to put a vocal on top of it, which wasn't always comfortable for me, because I had to bend to what the band wanted."

With your own band, did you enjoy being the leader for the first time?
"Yeah, I did. When you're the singer in Black Sabbath it's great at first, but when it comes to making decisions, you're just a part of the band, and too often when it came to deciding things, my word didn't mean jack shit. But when you're doing your own thing, you get to choose your band guys, and you get to tell people to fuck off when they're not working out. I understand now that if you get people in your band just for business reasons, it never works in the end."

You've played with some incredible guitar players in your career, from Randy to Jake E Lee through to Zakk Wylde. What makes a great guitar player in your eyes?
"Someone who can fucking play, for a start! Back in the day, auditions used to drive me fucking mental. The first 50 people who'd show up would only be there because they wanted to meet you, and then maybe if you were lucky you might find someone decent among the next 50. I used to get the guys in my band to make a shortlist, otherwise I'd have to sit through 900 guitar players, and usually all kinds of weirdos. I remember one guy saying to me, 'I do a great solo standing on my head.' So I said, 'I don't need a fucking acrobat!'"

Speaking of guitar players, have you been in contact with Tony Iommi recently?
"We text each other from time to time. Tony and I might not always see eye to eye on some things, but I can't take it away from the guy, he's fucking good on that guitar. What he's achieved since losing his fingertips [Tony lost the tips of his middle and ring fingers on his right hand in an industrial accident, while working in a factory at the age of 17] is pretty awesome, when you think about it. A lot of guitar players owe him a huge debt of thanks."

"MAYBE ONE DAY THERE'LL BE ONE LAST SABBATH GIG..."
OZZY OSBOURNE

You were quoted last year as saying that you didn't really enjoy the final Black Sabbath tour. Assuming that was an accurate quote, what didn't you like about it?
"I didn't like the fact that [original Sabbath drummer] Bill Ward wasn't there, for a start. People put that down to me, but it wasn't me, honestly. We [Sabbath] didn't have the fucking time to hang around, we had to get going, but I'm sorry it didn't work out with Bill. Tommy [Clufetos, Ozzy's drummer, who played with Sabbath on their farewell tour] did great, but the four of us started this, and it should have been the four of us ending it. Those final gigs in Birmingham were bittersweet because you think of how far we came, and how much we did, and it would have been good to have shared that together. Maybe one day there'll be one last gig, I don't know."

Did you find it difficult going back to Sabbath after doing your own thing for so many years?
"Yeah, it was a bit difficult at times, but we're all older men now, and we got on with it. It's not 'Ozzy Osbourne and Black Sabbath', it's *Black Sabbath*, and I'm just one quarter of that. Sometimes it feels like people want me to be less 'Ozzy' at times, but I can only be myself."

Is a new Ozzy Osbourne album a possibility in 2020?
"I'd like to make one, but the truth is that people don't buy records anymore. I'd like to make one just for the hell of it, and I imagine Zakk would be into the idea too, because he's a force of nature and a great guitar player, so we'll see."

We were lucky enough to see a couple of your shows in North and South America last year, in Mexico and Chile, and we were struck by how obvious it is that you still care deeply about delivering the best possible show every single time you step onstage...
"Well, yeah, of course I still care. I actually still get really nervous about playing, even after 50 years doing this, because if I didn't, it would mean that I don't give a shit. It's like a heavyweight fight every night for me, I want to go out and knock the crowd out, to conquer every time I step onstage. In Mexico I had a chest infection and I sang like a fucking asshole, and I was gutted. I hate doing bad shows, I strive for perfection every night, but that kind of thing happens to me everyone once in a while."

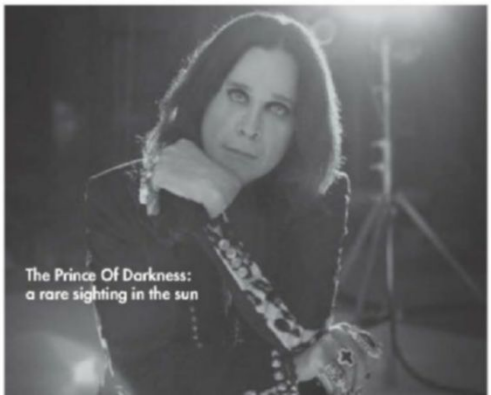
Despite the pressure you put yourself under, touring is clearly still fun for you...
"It's still fun, otherwise I wouldn't do it. None of us are in bars all night anymore, and none of us have women on the side. We're all family men, and this is what we do. We have breakfast together, we get on a plane, get onstage and try to do the best show we can, every night." ***K!***

OZZY OSBOURNE'S NO MORE TOURS II EUROPEAN DATES WILL BE RESCHEDULED FOR SEPTEMBER – SEE THE GIG GUIDE

Black Sabbath: metal masters

Man, we've been going to the wrong churches...

The Osbournes: domestic bliss


The Prince Of Darkness: a rare sighting in the sun

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1994: TIME TO RISE

Last week, we told the story of how GREEN DAY's DOOKIE changed the landscape of alternative music culture – its release, in 1994, serving as a catalyst for rock, metal and beyond. Twenty-five years on we look back on the year that *everything* changed...

WORDS: STEVIE CHICK

The cover of the June 1994 issue of punk bible Maximumrocknroll was characteristically blunt: a gun jammed in a mouth, with the tagline, 'Some of your friends are already this fucked'. Inside, a now infamous essay by iconoclastic musician-producer Steve Albini, The Problem With Music, imagined wannabe rock stars struggling in a trench of "runny, decaying shit", at the behest of their craven paymasters.

The subtext was painful and obvious. 1994 had begun with news that Nirvana would headline that summer's Lollapalooza, the anarchic travelling festival that had enabled many acts' assault on the mainstream – a victory lap for the band who'd inaugurated this underground uprising. But in April, after a Rohypnol overdose had scuppered the group's European tour for their howling, brilliant third album In Utero, Kurt Cobain placed a shotgun to his chin and took his own life.

Grunge would scarcely outlive its poster boy. The bleakness of Soundgarden's just-released masterpiece Superunknown suggested the internal tempests that would derail the band an album later. Pearl Jam's Vitalogy, released that autumn, was an often brilliant mess that revealed Eddie Vedder's emotional turmoil. Alice In Chains' acoustic Jar Of Flies EP highlighted their burgeoning maturity, but Layne Staley was already in the grip of the addiction that would end his career, and his life. Meanwhile, many of those signed in the wake of the 'grunge goldrush' had already received marching orders from corporate bosses who preferred groups like Bush, who lacked cred and critical kudos but were unashamed to cop Nirvana's sound.

The dream – that the energy and the creativity that had percolated within the underground could somehow prosper in the mainstream – seemed to be over. Where could hungry rock fans look now for their thrills?

How about everywhere? Because if 1994's news headlines spelled out a grim era for heavy music, the albums released that year told an altogether more inspiring story – one of scenes reaching fruition, and groups fulfilling promise they'd barely hinted at. The phenomenon held as true for Bay Area punk, as for the wastelands of Norwegian black metal, as for the murky industrial scene – a sense of myriad saucepans reaching the boil, simultaneously.

Well, that's one way to get to the loos quicker

The biggest story was Dookie, catapulting three snotty San Francisco punks into the same multi-platinum, heavily rotated stardom that had so recently wrecked Nirvana. While few predicted Dookie's unit-shifting success, its radio-friendliness was impossible to deny. Like Nirvana, Green Day played pop songs, albeit cloaked in distortion and maximum decibellage, and delivered in a voice pungent with disdain and stinging wit.

Also like Nirvana, Green Day hadn't evolved in isolation, and their breakout turned a spotlight on California's fiercely independent punk-rock movement – fortuitously, as many of their contemporaries cut their finest records. The Offspring were the first to follow, the then-unknown group's third album, Smash, propelled by hit singles Come Out And Play and Self Esteem to sell a staggering 11 million copies, making it the biggest-selling independent album of all time; these profits gratefully received by their label Epitaph, established by Bad Religion guitarist and songwriter Brett Gurewitz, 14 years earlier. After spending hours in his car listening to mixes of the album, he greeted his wife by telling her: "Honey, we're going to be rich."

This wave of interest in West Coast punk delivered a windfall, as the label also scored hits with NOFX's million-selling fifth album Punk In Drublic and, the following year, Rancid's blistering ...And Out Come The Wolves. That last album's title winked at the major labels circling Rancid while they stayed loyal to Epitaph. Bad Religion, however, joined Atlantic for their eighth album and belated breakthrough, Stranger Than Fiction.

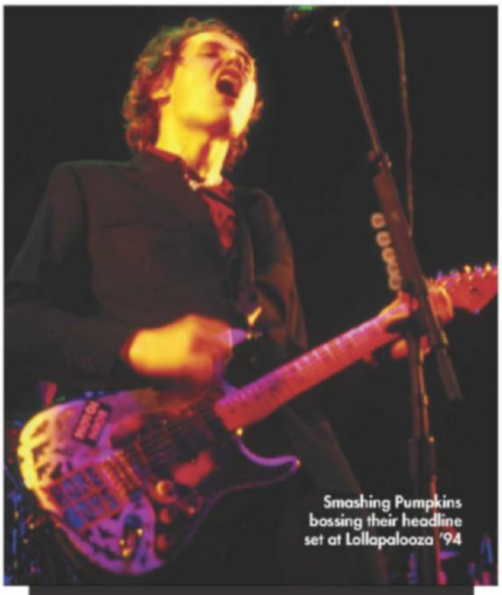
The West Coast pop-punk explosion was momentous, and influential – that year, a then-unknown blink-182 cut their debut album, Cheshire Cat, at Westbeach Recorders, precisely because heroes Bad Religion and NOFX had recorded there – but across the U.S., other bands blending melody with caustic dynamics were coming of age. Connecticut-born geek Rivers Cuomo had relocated to Los Angeles, formed Weezer and committed to tape a batch of songs that allied pure pop melodies to alt.rock crunch and emotionally literate lyrics. Rivers was an unabashed Nirvana fan, but no slavish copyist, and Weezer's Blue Album furthered Kurt's savvy mix of noise and vulnerability, but with a voice uniquely theirs.

Emo – a nationwide movement, not tied to any state or city – resurfaced in 1994 with two key albums that defined the genre. Jawbreaker's third album, 24 Hour Revenge Therapy, was 37 minutes of bellowed punk-rock intensity, swapping polish for passion, but still soaked in bruised tuneage. Sunny Day Real Estate's debut, Diary, was a knotty, anguished but often brilliant beast, with a rhythmically complex tumult sent skyward by the brooding vocals of frontman Jeremy Enigk.

Neither album troubled the charts – "I know of a lot of bands that started because of our influence," Jawbreaker drummer Adam Pfahler told Pitchfork recently, "but we were [only] selling in the tens of thousands" – though they've both since been recognised as landmarks. Among that 'class of '94', Kurt Cobain's spirit could perhaps be heard clearest in their fusion of punk's visceral dynamic with anguished lyrical chiaroscuro. SDRE imploded during sessions for their second album, but rhythm section Nate Mendel and William Goldsmith then joined Foo Fighters, whose debut album Dave Grohl had recorded alone in Seattle that October.

The more extreme terrains of 1994 also witnessed a thrilling period of transition. Having dragged thrash into the mainstream, Metallica were still touring their shelf-emptying Black Album. In their absence, pretenders made bold claims to the throne. Machine Head's Burn My Eyes fuelled its infernal fury with news headlines, inspired by 1992's LA riots and the FBI siege of the Branch Davidian cult in Waco. Shifting 400,000 units, it became Roadrunner Records' best-selling debut album.

Pantera, meanwhile, had turned the glam-rock skeletons in their closet to powder with 1992's pioneering groove-metal opus Vulgar Display Of Power. Its sequel, Far Beyond Driven, was a godhead power move in their quest for metal dominance, Dimebag Darrell's furnace-hot guitar brilliance matched only by frontman Phil Anselmo's acrid, growling, ugly howls. "Our top priority was to make a balls-out, heavy metal record with no compromising," Phil Anselmo later told Rolling Stone.



Smashing Pumpkins bossing their headline set at Lollapalooza '94

"I DIDN'T TRY TO CATER TO THE MAINSTREAM"
TRENT REZNOR

As heavy as the American stuff was getting, it still seemed like kids' stuff compared to a banner year for Norwegian black metal. Dimmu Borgir recorded their brutish first album For All Tid, scarcely hinting at the majesty that would follow, while the infamous Mayhem released their long-awaited debut De Mysteriis Dom Sathanas (though not before the grisly suicide of frontman Dead, and the murder of guitarist Euronymous by bassist Varg Vikernes). But the real story was In The Nightside Eclipse, the first full-length from Emperor, transcending the pantomime gore and no-fi sonics of the "black circle" (musicians who had congregated at Euronymous' record store, Helvete). A year earlier, Emperor had abandoned the corpse-paint that characterised the genre; now, they delivered an album that matched their defenestrating assault to quasi-symphonic synths and a grandiose sense of anthemics. As the album hit shelves, drummer Faust was beginning a 14-year sentence for murder and guitarist Samoth was in jail for burning down a church.

More subtle sacrilege could be found within the grooves of Nine Inch Nails' cerebral, murderous The Downward Spiral, wherein Trent Reznor bellowed *'God is dead!'* with gleeful venom. On 1991's inaugural Lollapalooza, Trent's techno-rock stomp had shattered numerous paradigms, securing him a cult following. He spent the next two years squirrelled away in LA recording studios with only his sequencers, his self-loathing and a metric ton of drugs for company, fashioning a hellish, futurist epic.

"I didn't try to cater to the mainstream," he told Rolling Stone magazine in 1997. "I said to the label, 'I don't think there's a fucking single in here. I don't think it's going to sell for shit.' Then Closer takes off, and the record sells two or three million copies. I didn't think people would get it..."

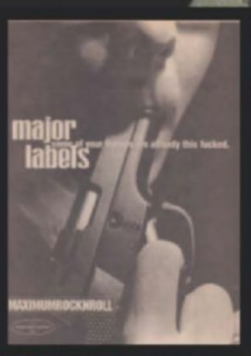
It was his protégé (and soon-to-be nemesis) who truly possessed the ambition to warp a generation's morals. Marilyn Manson's 1994 debut Portrait Of An American Family – partially recorded by Trent in his home studio, location of the grisly Manson Family murders of the '60s – wasn't quite enough to strike fear (and fascination) in the hearts of Middle America, but the former Brian Warner wouldn't have to wait much longer. On the home front, the radical electronica of Prodigy's Music For The Jilted Generation would provide the frightening soundtrack to every parent's worst nightmare.

So 1994's true narrative was one of renewal, of revolution, of creative and cultural uprisings, and new heroes budding into action. This narrative echoed outside of Kerrang!'s universe, too. Oasis, Blur, Jeff Buckley, Beastie Boys all spoke to the eclectic vibe of the era. But one of the most crucial albums of 1994 was Korn's militant, ferocious self-titled debut. Jonathan Davis and cohorts threw titanic riffage, Devil-driving howls, spleen-spitting rapping and a whole universe of bad feelings into the cauldron. What came out was nothing short of heavy music's genre-splicing new, metallic future.

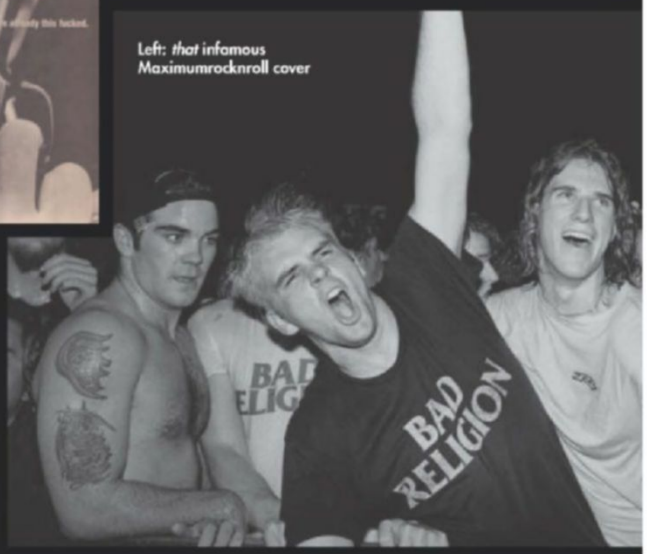
Even without Nirvana, Lollapalooza '94 was, by all accounts, a rager, starring Smashing Pumpkins at their pomp-grunge peak and, of course, Green Day, stealing curious audiences hungry for their sticky sugar-high punk. But the key rock event of the year was Woodstock '94, a quarter-century on from the original festival of peace and love. Metallica brought heavy metal thunder to the hordes and Nine Inch Nails blitzed the crowd with their blood-flecked techno-thrash. On the final day, Green Day enjoyed perhaps their finest hour yet, as they dodged volleys of mudballs from the crowd – and, indeed, hurled tonnes back in return – and delivered a glorious punk rock anarchy. The show was a mess, and also an unforgettable triumph, with a message that was impossible to mistranslate: the future is bright, and the kids, as always, were alright. K!

GETTY

Nine Inch Nails' Trent Reznor at Woodstock '94



Left: *that* infamous Maximumrocknroll cover



Pantera's Phil Anselmo: not sure the beer's gonna sing mate

Korn: tiring work all that nu-metal invention

THE PAST IS A DIFFERENT COUNTRY

Life was really different in 1994...

1 Forget 'Netflix And Chill' – you had to trek to a video store and rent a VHS cassette to watch a movie at home.

2 Nobody yet cared if Ross would end up with Rachel – the first season of Friends didn't begin until September 22, 1994.

3 Nobody knew what a "Brexit" was (and life was good).

4 Email was still in its infancy – Kerrang! writers had to submit their work by floppy disk (ask your parents).

5 If you wanted to call your parents from a festival you had to queue for hours for the one payphone.

6 There was no Deliveroo – you either walked to McDonald's or phoned your local curry house and waited ages for it to arrive.

7 There was no Tinder – to get your rocks off you actually had to walk up to someone and talk to them.

8 Until passenger services in the Channel Tunnel began on November 14, 1994, you had to fly or sail to Europe.

9 There were no streaming music services – to hear music you had to buy it on record, cassette or CD.

10 Tony Martin was the singer of Black Sabbath, Tim 'Ripper' Owens fronted Judas Priest, and Blaze Bayley led Iron Maiden.

11 Mobile phones were scarce, and they didn't have cameras – if you wanted to send a photo you had to get to a Boots to develop it, and post it yourself.

12 A tweet was just something that a bird did.

13 The biggest video game star of the year was a blue hedgehog named Sonic, who could somersault at lightspeed.

Just a gang of Youths loitering in the streets

THE INSIDE TRACK

OUT FROM UNDER

For noisy Northern hardcore hopefuls BLOOD YOUTH, second album STARVE didn't come easy. As vocalist KAYA TARSUS reveals, the depths of depression gripped hard, but in creating something to believe in, they've found a way out...

WORDS: JAMES MACKINNON PHOTOS: GOBINDER JHITTA, ADAMROSS WILLIAMS

It is often said that the night is darkest before the dawn. This time last year, Kaya Tarsus wasn't sure that dawn would ever come. Consumed by a pitch-black depression, he felt incapable of leaving his room in his small Leeds apartment. Days would go by with Kaya doing little but question what, if anything, he was worth in life.

"Every relationship I had broke down," recalls the Blood Youth frontman. "My dog died, I developed a stomach ulcer, just from stress. I was waking up in the morning, coughing up blood and I'd be freaking out, going to the doctor saying, 'I don't know what's wrong with me.' I didn't eat for a few days because my stomach was in so much pain. I was in this constant spiral and I didn't know how to pull myself out."

He pauses for a moment and picks dubiously at the remains of a falafel roll as we sit in a North London cafe. Despite his relaxed Yorkshire drawl and calm demeanour today, the pain is clearly still fresh in his mind. "Honestly, I look back on it all now and it's like some kind of weird nightmare."

This might be surprising to hear, given that at the beginning of 2018 Blood Youth were, by all accounts, a success. In the three short years since forming in Harrogate, Kaya, guitarist Chris Pritchard and drummer Sam Hallett had gone from post-hardcore underdogs to garnering a rabid fan base, critical plaudits and touring with heroes from Every Time I Die to While She Sleeps. Even when founding bassist Max Dawson decided to step off this accelerating ride prior to the 2017 release of debut album Beyond Repair, it was on amicable terms, and touring four-stringer Matt Hollinson has since been inducted into the fold. Beyond Repair built on the momentum of their EPs, gaining widespread attention, culminating in an offer from Tom Morello to support Prophets Of Rage at two mega shows: the first at London's 2,300-capacity O2 Kentish Town Forum, the second opening in front of 7,500 beer-swilling Germans at Düsseldorf's Mitsubishi Electric Halle.

Brewing some sweet Starve gold in the studio

Yet with this unmitigated success and the thrill of meeting their idols came a deep sense of unease with the rare heights they had reached. Today Kaya admits to feeling at the time that they didn't deserve the grand opportunities they were getting, that success had been thrust upon them rather than earned. He gives a self-deprecating grin as he explains that he's had to veto himself from saying "this doesn't happen to guys where we come from" at every show. "There is a little scene and the heart is there, 100 per cent," he says of their hometown. "But playing arenas just doesn't happen. That's where our mentality was at." Yet he felt unable to share his doubts or struggles to adjust after living at a mile a minute, for fear of being perceived as complaining about the golden ticket life had seemingly handed him. "I was being really distant from my family, because I didn't think I could explain to anyone how I felt without sounding like an arsehole," he winces. "I really started resenting myself as a person, like, 'Who the fuck *are* you?'"

As it turns out, the path forward was right under his nose the whole time. Reaching out to the people who had shared in that journey with him, Kaya opened up about how he felt to his bandmates and he was surprised to learn that they too were struggling with similar issues.

"I realised that, 'Fuck, we all carry this inner darkness and resentment that we don't talk about,'" sighs Kaya, gesturing out the window to the street. "There's some people who go through their lives with a happy-go-lucky attitude, yet they still go home and they are so depressed. It happens to everyone. When I realised that a lot of people were going through such things, that's when I started to feel ready to start writing lyrics again."

Starve is a break from everything that preceded it. If you've heard the lead singles – the title-track and Keep You Alive – then you already know that the Blood Youth of 2019 is a beast of far darker stripe. Where there were once cathartic melodies to temper the pit-baiting breakdowns and choruses that promised release, there are now oppressive, sledgehammer hooks and lyrics that delve the bleakest corridors of their collective psyches. Even the accompanying videos and artwork are a delirium of drained colours, insects and shell-shocked patients.

Although Kaya speaks fondly of their debut album and the doors it kicked open for them, today he regrets that the band didn't take more chances, instead delivering a record compromised by what they believed fans wanted to hear. If they were going to be true to themselves, he reasons, then they needed to trust their guts and take a leap into the unknown. "We wanted to stop looking like 'these scrappy hardcore kids with so much heart' and be considered serious contenders in the UK heavy scene," he asserts. "With this album we knew some people were gonna be pissed off, and that's kind of the point."

"WE WANTED TO SHOW YOU HELL, AND LEAVE YOU THERE"
KAYA TARSUS

In order to dig deep into their core, the band sequestered themselves for three weeks at Middle Farm Studios in rural Devonshire. The nearest shop? A three-hour walk away. Phone reception? Non-existent. Separated from reality, the band worked doggedly until 2am, then watched horror films until sunrise. Days blurred into each other and heads butted, sometimes literally. "It was very Lord Of The Flies," remarks Kaya of the intense claustrophobia. "We wanted to fully submerge ourselves in the album and keep ourselves in that tense frame of mind. It sounds so dramatic when I say it to you now, but by the third week we were literally like, 'What if we've all died and our punishment is recording this album?'"

That nightmarish undertow permeates every corner of Starve. Kaya's lyrics spiral through subconscious layers of self-negation and crushing anxiety so dark that it swallows whatever glimmer of hope might enter it. Ribcage-cracking percussion and intestinal riffs reflect Chris' deep affection for Slipknot and Korn, yet there are shrewd mutations entirely of their own. Opening prelude {51/50} and instrumental midway point {stone.tape.theory}, all half-heard sounds and scratchy beats, draw equally from horror movies and Aphex Twin. They were achieved by, erm, kidnapping a producer friend, credited simply as 'Gilbert', who programmed the sounds while Chris whispered instructions in his ear. Yet their most ambitious statement comes at the album's conclusion with the monumental Exhale, an 11-minute unravelling of sanity from a distended groove into a frenzied, screaming collapse.

"That song that terrifies me when I listen to it, because when I hear that I see myself back in my old apartment," explains Kaya. "It goes through different feelings of grief and what I was feeling when I was locked in my room. It was a huge risk when Chris suggested having such a long track, and I was initially against it, but we put together the perfect end to the album. We wanted to show you our vision of hell and leave you there."

Yet even in this most caustic moment, with Blood Youth seemingly slashing and burning their past, there are still coded links to their previous work. Exhale is named in response to Breathe, a song from their 2016 EP Closure, Kaya explains, pointing to his right wrist, on which the earlier song's name is tattooed. "There's a bit where I talk about being inside my head, which is a direct reference to our first EP called Inside My Head," he elaborates. "We wanted the album to feel like a journey and that stuff is for the hardcore fans who will recognise where we're coming from."

Even as Blood Youth shed their old skin, there is still the same fire within Starve that first catapulted them from their small-town roots. But now there is a confidence in their abilities and in who they are, collectively and as individuals. For perhaps the first time, they have an album that they can call their own and Kaya for one feels the better for it.

"I don't think we've ever been this close as a band," he says, a grin spreading across his face. "Writing this album is the most cathartic thing we've ever done and I feel 10 times better, in my head and body. It's almost like I had to get out all that poison and darkness." ***K!***

BLOOD YOUTH'S SECOND ALBUM STARVE IS DUE FEBRUARY 22 VIA RUDE RECORDS. THE BAND TOUR THE UK IN MARCH – SEE THE GIG GUIDE FOR INFORMATION

WRITTEN IN BLOOD

Between touring and recording, KAYA TARSUS also found time to pen a novel...

"I find that I always have to be writing something, and I've always wanted to put out some sort of literature," the Blood Youth frontman explains.

"It got to a point around mid-2017 where we had a month off at home before we were due to head out on tour with Blessthefall, and I had all of these ideas.

"One day I sat down at my laptop, I started writing and I just couldn't stop. So now I have this finished novel saved on my laptop that I'm terrified to show anybody.

"What's the story? It's about this guy who gets in a car crash that accidentally kills his girlfriend's mum. His girlfriend then breaks up with him and he gets introduced to a drug while he's recovering that makes him feel completely loved, but each time he takes it he gets a cut. He becomes completely addicted and covered in cuts and he's trying to work out if it's the drug he needs or the feeling of being loved.

"I don't know what that says about my own psychology! It doesn't have a title and I still haven't shown it to anyone else to read just yet, but I've said to myself that I will release it in the next year or so. We'll see."

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REVIEWS

KKKKK = CLASSIC **KKKK** = EXCELLENT **KKK** = GOOD **KK** = AVERAGE **K** = POOR

"Nah, I can't find that car park on here anywhere..."

SET PHASER TO STUN

Alt-rapper WICCA PHASE SPRINGS ETERNAL channels his inner darkness on great second album

Adam McIlwee has got misery down to an art. Better known by his stage name Wicca Phase Springs Eternal, the 28-year-old from Scranton, Pennsylvania has become a cult concern thanks to his eerie melange of modern melancholia and digital beats. In 2015 he co-founded Gothboiclique, a small collective of artists from the United States who share his vision of mixing underground rap with the big feelings of emo revivalism. It's a movement that owes as much musically to trap founder Gucci Mane as alternative bands like Sunny Day Real Estate or The Postal Service. Indeed, Adam himself was in fact once the frontman of emo-rock outfit Tigers Jaw until he walked away from the band in 2013.

To date, Gothboiclique's biggest star has been Lil Peep, who tragically died in late 2017 after an accidental fentanyl-Xanax overdose while on tour. But the next breakout artist could well be Wicca Phase. Through a mass of slightly disposable-feeling EP drops and his 2016 full-length Secret Boy, the multi-everything instrumentalist and producer has spent the last six years refining an ability to conjure up waves of darkness using little more than some sad guitars and an 808 drum machine. His lyrics, meanwhile, are more often than not meditations on what he has referred to in the past as loner and heartbreak culture. He sounds as if legendary '60s folk miserablist Leonard Cohen had grown up posting memes on the internet.

Suffer On, his second full-length, is a record that sees Wicca Phase fully take control of his vision. It's a body of work that feels rich with mystique, forever existing at some kind of permanent dusk while always exhibiting a serial-killer coolness and thick patience. Where Lil Peep's music was fringed by the harshness of punk and hip-hop, the songs on Suffer On are instead something far more minimal and restrained, turning instead to a gothic, witchy aesthetic. Crushed, for example, uses nothing more than a gloomy acoustic guitar to set the scene for its post-mortem on a profound loneliness, while even more filled-out moments like the nocturnal melodies of Rest are underwritten by a cold sparseness.

This raw and naked structure to his music means that Wicca Phase's lyrics sit exposed, with nothing to shelter behind. The singer's languid delivery can often feel half-awake and hazy, like he's just coming round from a major operation, but he uses this to grand effect as he summons portrayals of depression, love and the occult. Whether he's spelling out a doomed romance over sleepless tones on Just One Thing ('*I know the two of us have had a hard time speaking when there's something to be said*'), or making deals with the Devil on the ominous closing title-track ('*The pact we made is Faustian and not without heavy head / I'll have what I want but not without consequence*'), his words always fall somewhere between the dramatic and the melodramatic.

It's a brazen way of writing that might unsettle the stomachs of some listeners. But those who embrace the slightly swollen passages and oversized emotions of Suffer On as part of its charms – as they should be – will find a record that's alive with tension and feeling as their reward. And with it, they'll also uncover one of the most intriguing new artists of recent times. TOM SHEPHERD

Q&A ADAM McILWEE (VOCALS/INSTRUMENTS)

How does Suffer On differ from your previous work?

"It's the first Wicca Phase album I've done where I was just writing the songs from scratch without any sort of beats being given to me. It's easier to write an album like that in the sense that, once you have a direction, it's easy to run with it. You can shape the songs the way they need to go; you're not confined to the structure of a beat that someone else came up with. You're more connected to the music that way."

Which artists influenced the music on Suffer On?

"I realised that I was actively not listening to any music around the period in which I made the record. Especially new music. If I did listen to something, I tried to listen to

> "I ACTIVELY DIDN'T LISTEN TO MUSIC MAKING THIS..."
> ADAM McILWEE

people who I knew were mature, accomplished songwriters – I'm talking about people like Nick Cave or Leonard Cohen, who I've always listened to. I tried to look at the way that I thought they would write an album, and kind of go from there. I didn't want to listen to any rap or hip-hop or anything like that, because I was too afraid that it would just seep in."

What do you draw inspiration from outside of music?

"All the EPs and all the singles I've released over the years have been really occult-heavy, and were directly influenced by books I was reading [at the time]. But with this album, it felt like my first album, in the sense that it was the first one that I was building from the ground up. So I wanted it to reflect that it was all coming from me in the music itself. It's a really emotionally heavy album. And instead of trying to weave in metaphors with books I'm reading about the CIA and the manipulation of the media, or UFOs or something like that, I tried to keep it as honest and grounded as possible."

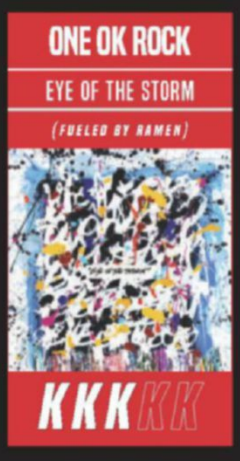
PHOTO: POISON THORN

REVIEWS

THE ROCK'S OK

Tokyo quartet ONE OK ROCK swap J-rock for J-pop on ninth album

When Tokyo's ONE OK ROCK started drip-feeding material from ninth record Eye Of The Storm – which sees them run screaming from their post-hardcore roots – some acerbic YouTube commenters branded them "One OK Pop". Fans bemoaned lead singles Change and Stand Out Fit In for sounding too commercial, saying the band had lost their edge and forgotten their heritage. Fair points, but given the old adage 'evolve or die' worked out pretty well for bands like Linkin Park and Bring Me The Horizon, they're probably not comments frontman Taka Moriuchi and co will lose sleep over.



Something that perhaps *should* have them tossing and turning at night is the prospect of getting a letter from Thirty Seconds To Mars' lawyer, since the track Grow Old Die Young sounds like it was snatched straight from the hands of Jared Leto himself. Although would he want to lay claim to the lyric: '*I want the cause of my death to be amazing sex*'? Ahem…

Another wince-worthy moment features on Giants ('*We can be giants, 'cause every one of us has always been enough*'), which sounds horribly like something from High School Musical. Meanwhile, ballad In The Stars is initially intriguing, but the addition of Kiiara of Linkin Park's Heavy fame makes it so far removed from rock that it's pretty much sand.

You don't get to be a band for 14 years and play stadiums in your home country without knowing how to write songs that are actually good, however, and there are a generous handful here. Two of the heaviest tracks on offer are the wonderfully '80s title-track and the super-brooding Worst In Me (think PVRIS meets Linkin Park), while the Fall Out Boy-style '*Let's live like we're immortal*' chorus on Wasted Nights will rouse arena crowds, no problem.

What makes Eye Of The Storm stand up, though – as well as redeeming the band for their occasional moments of cheese – is its spirit. Taka's messages of positivity, staying true to yourself (Stand Out Fit In) and overcoming adversity (Head High) turn his own life experiences into messages of hope for the listener. So, for all the album's poppiness, in the face of those commenters on YouTube, ONE OK ROCK are on good enough form here. And when Taka ponders how he'll be remembered on Unforgettable, saying, '*Bury me in a melody to remember when I'm gone*', and admitting, '*All I want to be is unforgettable*', you can't help but think: you got it, mate. JENNIFER J. WALKER

CRYSTAL LAKE
HELIX
(SHARPTONE)

KKKKK

FOR FANS OF: Northlane, Bury Tomorrow, Crossfaith

■ If you turned up early for Bury Tomorrow's tour late last year, you'd have had your ears singed by opening Japanese maulers Crystal Lake. They're no newbies, however: this is their fifth full-length album, while they're big enough at home to have had their own festival in their native Tokyo. So rather than bottom-of-the-bill promise, Helix pulsates with the epic might of experienced metalcore warriors. With this year marking their 17th anniversary, their take on the genre is accordingly broad enough to encompass synthy electronic elements and tech-metal flourishes alongside the requisite mixture of harsh, melodic and rapped vocals. There are times when they sail close to the wind of silliness, as on the bouncy machismo of Hail To The Fire, but amends are more than made by classy tunes like Aeon and Devilcry. It's a good metalcore fix, and one that suggests that they won't be on at doors-opening time when they're next over here. **BILLY THOMAS**

NORTHSHORE
FOR WHAT IT'S WORTH
(SELF-RELEASED)

KKKKK

FOR FANS OF: You Me At Six, As It Is, Trash Boat

■ Pop-punk is a crowded marketplace, but there's always room for a band willing to elbow their way in, armed with a bagful of well-wrought melodies, restless sentiments and memorable hooks. Luckily, Middlesbrough's Northshore have all these things in abundance. They definitely reside at the poppier end of the spectrum, but that's no bad thing when your songwriting skills are as deft as this lot's. This second EP takes them leaps and bounds from its predecessor, boding well for the future, although it finds them in a transitional phase. It was recorded in singer Ben Vickers' flat and his vocal interplay with bassist Dan Shepherd is one of the stand-out elements. Unfortunately, he was forced to leave for personal reasons before the EP could be released, leaving Dan to shoulder it all going forward. They have the talent to overcome this setback, however, and on this evidence, Northshore look like definite ones to watch. **PAUL TRAVERS**

MANTRA
DREAMLAND
(DINE ALONE)

KKKKK

FOR FANS OF: Milk Teeth, Fangclub, Marmozets

■ Sometimes it's best to keep things simple. It's a philosophy London alt.rock trio Mantra have subscribed to on this debut album, and it's a decision that's paid off mightily. The opening one-two of I Want and Stroke announce them as masters of riff-laden, anthemic rock that's born for radio, while there's a strut and a stomp to the likes of Run Away, Annexe and Russian Roulette, all of which are uncomplicated bangers. Better yet, there's more than one string to Mantra's bow, with Skinned Alive in particular finding them getting slightly experimental thanks to some otherworldly melodies, while retaining their inescapable knack for catchiness. The highlight is New Friends, an impassioned song powered by the impressive, soaring vocals of frontman Simon Stark. It's the perfect introduction to a band who, remarkably early into their career, have already nailed their sound, and made it wholly theirs. **JAKE RICHARDSON**

SAOR
FORGOTTEN PATHS
(ANDYTOONE MUSIC)

KKKKK

FOR FANS OF: Winterfylleth, Alcest, Agalloch

■ From misty mountains to bloodstained glens, the Scottish highlands are a landscape of majestic melancholy. The sounds of Saor ('free' in Gaelic) traverse that rugged space, and their folky black metal is steeped in violence and wild beauty. It's not all darkness, though, as mainman Andy Marshall trades frostbitten menace for fragments of hypnotic delicacy and fragile light on this stunning fourth LP. The sprawling title-track combusts in a storm of blastbeats and serrated riffs, before waves of traditional instrumentation inject a vein of warmth. Monadh conjures Celtic post-metal atmospherics reminiscent of Altar Of Plagues, while Bròn delivers a climactic tapestry of primal aggression and measured female melody, before closer Exile spirals off into sublime ambience. It's a record borne of these isles' farthest reaches, one that will transport even the most urbane listener north of the wall, and then helplessly into the wilderness. **SAM LAW**

OVERKILL
THE WINGS OF WAR
(NUCLEAR BLAST)

KKKKK

FOR FANS OF: Anthrax, Machine Head, Gama Bomb

■ Like Motörhead, New Jersey thrash squadron Overkill haven't lasted 39 years because of constant and radical reinvention. As such, it should come as no surprise that there's bog all by way of the unexpected to be found in their 19th full-length. Coming off the back of three particularly good releases has sufficiently raised the bar, though, and while they fall short of 2012's The Electric Age high, it's a solid collection nonetheless. With Bobby 'Blitz' Ellsworth still sounding like he spends his downtime gargling glass, the frontman delivers the goods over a mixture of thrash and groove metal that for the most part eschews nuance in favour of leaving bruises. Among the highlights are the muscular Distortion and frenzied Last Man Standing, while the almost throwaway punked-up blast Welcome To The Garden State inspires a smile and makes for a fun counterpoint to the more earthy, serious material. If it ain't broke... **DAN SLESSOR**

MILLENCOLIN
SOS
(EPITAPH)

KKKKK

FOR FANS OF: Bad Religion, NOFX, blink-182

■ Almost 20 years have elapsed since Millencolin's explosive No Cigar first pumped out of every teenager's TV courtesy of some bloke called Tony's skateboarding game. And spiritually speaking, nothing about the Swedish punks has changed; they remain, as ever, fast, melodic and dependable. On SOS, there is no new sound, no fads, no nonsense, just a brace of solid-gold skate-punk anthems. Songs like Sour Days, Yanny & Laurel and Reach You are delivered at the band's routinely breakneck speed, and manage to bundle some of Millencolin's most satisfying riffs with a bunch of the biggest choruses they've ever written. There are lyrics slamming consumerism and patriotism, while Do You Want War blasts the casual and bizarre act of checking your phone before saying "morning" to your significant other. Ultimately, SOS is the product of a band who are older and wiser, yet still serve up tunes you could totally shred the nearest half-pipe to. If your back weren't knackered and your knees weren't shot to shit, obviously. **JOHN LONGBOTTOM**

DEAR SEATTLE
DON'T LET GO
(DOMESTIC LA LA)

KKKKK

FOR FANS OF: Weezer, The Living End, The Menzingers

■ Despite the band's curious name, the music Dear Seattle write and play has little to do with the sounds that emerged from the Pacific Northwest and changed the face of rock at the start of the '90s. Rather, this likeable and tuneful debut LP from this Australian quartet sounds like music that was made beneath a sky of constant sunshine *a la* Green Day. '*I don't want to go to university 'cause I don't think they offer a fuckwit degree,*' from Maybe, sounds like the kind of lyric that might have made its way on to Dookie, but as a tuneful punk rock'n'roll band Dear Seattle are unusual in that their music sounds like neither Billie Joe Armstrong's mob nor Social Distortion. At times Don't Let Go makes a right old major-key racket, but its blueprint is never wholly divorced from pop music. Luckily for them, and us, the songs throughout are strong, especially the bouncing Bigger Than My Brain and the textured Broke And Hungry. And the decision to sing in their native accents also sets Dear Seattle apart from the pop-punk crowd. **IAN WINWOOD**

HEXVESSEL
ALL TREE
(CENTURY MEDIA)

KKKKK

FOR FANS OF: Opeth, Ulver, Enslaved

■ By night, Mat McNerney is the leather-clad sleaze-factory at the helm of excellent goth-punk quintet Grave Pleasures. By day, he heads to the woods to find some balance and peace nearer to nature with Hexvessel. All Tree is as folky as its title suggests, with acoustic guitars, a slow, mellow pace and psychedelic dreaminess taking centre stage, a chill-out session for those looking to escape the mad rush of modern life and seek refuge somewhere more natural. Where so often this kind of thing can wind up sounding like the twee soundtrack to flicking through an issue of The People's Friend, here Hexvessel are a soothing, earthy treat for the soul. The multilayered vocals of opener Blessing set the olden-time theme, bleeding beautifully into first track proper Son Of The Sky. Crackling fire accompanies Old Tree, while Wilderness Spirit captures the soul of Led Zeppelin IV and conjures up the rural setting of its title. To some it may all sound like so many real ale festivals, but allow them to work their magic and you'll find that All Tree is a superb journey to a place where mobile phones don't exist, the sun is there to be worshipped, and the simplicity of nature is king. Come, folking get on it. **NICK RUSKELL**

LIVES

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

SATANIC MAJESTY

Polish demons BEHEMOTH host a Devil's night out on incredible, sold-out UK tour

PHOTOS: PAUL HARRIES

BEHEMOTH
+ AT THE GATES, WOLVES IN THE THRONE ROOM

MOTION, BRISTOL

06/02/2019

KKKKK

This isn't a gig; it's a celebration. Of life, of the unbridled human spirit, of harnessing that energy that makes you feel as though every cell in your body is being lit up by a flamethrower and making you feel more than mundane everyday existence. If it were a scene in an occult movie, it would be the bit with pentagrams, fire, wine, nakedness, goats and a congregation whipped into a frenzy, dancing in the blinding, wonderful light of sin. Tonight, as Behemoth thunder into the chorus of Daimonos and 1,000 enraptured voices yell '*All hail Dionysus*', you imagine the Greek god of wine, religious ecstasy and shagging approving wholeheartedly. This is what the Polish black metallers serve up; not the shadows in which extreme metal so often lurks, but the nuclear-powered light of raw life running wild.

It's a party at which openers Wolves In The Throne Room find themselves standing somewhat awkwardly in the corner making small talk about what roads you took to get here. Their atmospheric black metal is all good, but their stony-faced shift is a no-fun zone, out of step with the rest of the night's vital *joie de vivre*. Swedish death metal legends At The Gates, however, absolutely explode, and frontman Tomas Lindberg looks like he's having the time of his life. He cheerfully reminisces about last playing this city 23 years ago and roars his bollocks off to Suicide Nation (its repeated cries of '*Suicide*!' making for one of the oddest mass sing-alongs of all time), while the opening riff to the classic Blinded By Fear is met with absolute pandemonium from the floor.

A black curtain goes up. When it falls 20 minutes later, it's like switching from black and white to colour. As the band, clad in skull masks, tear into Wolves Of Siberia with the force of a whole army of tanks, you're assaulted by projections, strobes, smoke, volume and the smell of incense in an orgy of sensory overload. "Our joy is to see your joy!" bellows Nergal at one point, succinctly. There is indeed joy, delight and vitality as the steamrollering Ov Fire And The Void and God = Dog detonate, with Nergal acting as ringmaster, warlord and unholy priest all at once, energy and vitality shrieking out of him like he's about to burst into flame.

Behind him, images of religious iconography, occult goings-on and magician and 'Wickedest Man In The World' Aleister Crowley flash up, while columns of smoke blow in the shape of an inverted crucifix. Frequently, Nergal disappears, before returning wearing different ornate headgear, giving him the appearance of hell's own Pope, or else spitting mouthfuls of blood at the front row. But, as blinding as the theatrics are, the source of Behemoth's power comes from the blood and sweat of the men onstage. Nergal looks like he's trying to pull his guitar apart at times, while bassist Orion and drummer Inferno are both absolute brick shithouses, adding an almighty human strength to the maelstrom.

You will never leave a Behemoth show not feeling like you've just been plugged into the mains. But even by their standards, they are on another level right now. One that brings them one step closer to Satan. NICK RUSKELL

You really can find anything in Primark these days, can't you?

Q&A NERGAL
(VOCALS/GUITAR)

The I Loved You At Your Darkest tour has been enormous. Feeling good?
"Yeah! It's huge. But then again, I try to be humble and reasonable about things. We're selling out these big places to thousands of people, and we earned it with no shortcuts, and we've worked for it, and it's been long. But some people would be frustrated by that – Ghost, for example, outdid this in less than half the time we did! And that's great! But this is us, and I never compare myself to others, I'm just very happy with what I have. If this is the roof of what we can do, it's a good roof, and I can die a very, very happy man."

How do you prepare to go onstage to do a show like yours?
"One thing is that I know it's my stage, and I own that motherfucker. It's our stage, nobody can touch us while we are on there, and we are with our fans, our people. It's a coming together of people for a shared thing, and it's a very powerful feeling up there. Even if I fuck up something, a guitar lead or whatever, it doesn't matter, because you're just being carried by this energy."

It looks intense...
"That's because it is! But that's a very good thing. I don't like things to be grey and boring. We have to do our music with everything that we have. Even if you're tired or ill, you get up there and you just go into warrior mode."

FACE IN THE CROWD

Is this you bellowing along to Behemoth? Well, you've won a set list from the gig! Send a pic of your face and your ticket to Feedback@kerrang.com to claim your loot!

INJURY TIME

London hardcore crew ITHACA kick off at chaotic album launch gig

ITHACA
+ CALLIGRAM, NIHILITY
THE OLD BLUE LAST, LONDON
01/02/2019
KKKKK

■ In an era of dropping 'surprise albums' with not so much as a heads-up, it's important to remember that releasing a new record, something a band have slaved over, is a gigantic milestone. So, here we are, to help rising UK hardcore quintet Ithaca give their 4K-rated The Language Of Injury debut the unholy welcome it deserves. It's a savage, gritty piece of work, matching the darkness and brutality of Converge, while surging ahead in a manner all of its own. And, as becomes clear tonight, in the live arena it's a sonic petrol bomb.

First, though, Nihility and Calligram. "This one's for all the moshers!" yells Nihility frontman Josh Gibbons as the band tear through a short and sweet set of searing death metal. And said moshers are out in force as Calligram's blastbeats rain down upon the packed room, teeing up the main event.

Ithaca's arrival sees the pit explode in a shower of bodies and, weirdly, balloons, as Slow Negative Order and Otherworldly prove as punishing as they are huge. So huge, in fact that they blow an amp. A replacement is quickly found, and the show doesn't just go on, it goes off.

A hurricane of glitter churns through the room courtesy of a handheld cannon, and balloons are bashed aggressively over the carnage. Stage-divers – including singer Djamila Azzouz, seemingly dressed as a disco ball – roll across the crowd as riff after cutting riff slices through the venue, and Employed To Serve's Justine Jones joins in for a scream through Ashes. It is, simply, a beautiful chaos.

And with that, Ithaca's new baby is born in a hail of fire, brimstone and glitter. Lots and lots of glitter. Welcome to the world, you gnarly little freak. JOHN LONGBOTTOM

Ithaca and Justine Jones: nobody liked what was happening across the room

Ithaca: skilled at both hardcore *and* aeroplane impressions

PHOTOS: JENN FIFE

RIVAL SONS

+ THE SHEEPDOGS

O2 ACADEMY, BIRMINGHAM 05/02/2019

KKKK

U.S. classic rock revivalists remind us how they came to be best in show

■ Rival Sons have only one problem tonight: it's tough to kick into a new song when the crowd won't stop chanting the chorus to the last one. These impromptu waves hit them after Feral Roots, their new album's title-track, and happen again after fantastic older cut Torture. It's a nice problem to have, but then, when music is this real, and so physical you can almost taste it in the air, such success seems pretty much guaranteed. The same applies to easy-going support act The Sheepdogs, whose sunshine-filtered mesh of Americana and classic rock gets the room swaying in mesmerised appreciation. But the headliners are, as always, incendiary. Frontman Jay Buchanan talks in whispers before unleashing every vocal tone imaginable, from Back In The Woods' harsh incantations to Jordan's swelling croon. At his side, guitarist Scott Holiday plays burning solos, conjuring a jaw-dropping multitude of textures from just one instrument, looking like he's applying for the job of World's Coolest Dandy as he does so. Furthermore, interruptions notwithstanding, Rival Sons somehow get away with playing nearly all of Feral Roots, an album released just a week previously. It all says a lot for their confidence – and even more about their quality. STEVE BEEBEE

FREE THROW

+ WALLFLOWER; DELAIRE, THE LIAR

BORDERLINE, LONDON 30/01/2019

KKKK

Rising American emo quintet hit a home run at London showcase

■ "Are you ready to party tonight, London?" enquires Free Throw frontman Cory Castro. He and his band may still be an unfamiliar name to many this side of the pond, but tonight the band stake a claim to becoming 2019's favourite feel-good emo outfit, partly by treating the show like it's simply Friday night round their best mate's house. First up, though, are homegrown London duo Delaire, The Liar. They're still very much in their infancy, but on tonight's showing of this intriguing pair and their mysterious electro-rock, there's a substantial heavyweight dying to break out here. Wallflower, meanwhile, bring a more complete performance with a foray of jangly guitars, grungy undertones and a sonic barrage of pure, joyous fuzz. However, with Jägerbombs making their way to the stage, the headliners are in the mood to properly get the party rolling. Their laid-back attitude and slight tipsiness doesn't take away from the performance, mind; in fact, if anything, it gives even more fuel to their angsty sing-along tunes. From the first note of opener Randy, I Am The Liquor to the closing assault of Two Beers In, the next 60 minutes sees a free-flowing, human conveyor belt of stage-divers, broken voices and no end of bittersweet, battered emotions. It's a riotously endearing introduction, as Free Throw announce themselves as the world's most fun new emo outfit, knocking it out of the park with ease. JAMES HINDLE

BRIAN FALLON

+ CRAIG FINN

USHER HALL, EDINBURGH 06/02/2019

KKKK

New Jersey's songwriter supreme brings acoustic intimacy to the UK

■ For a brief moment this evening, it looks like Brian Fallon might be overawed. Spotlit in plaid shirt and blue jeans, with only an acoustic guitar and electric keyboard for company, the New Jersey songsmith cuts a slight shape against Usher Hall's gaping stage. Upgraded due to overwhelming demand, he's tasked with commanding his largest venue in Scotland in years – including his shows with The Howling Weather and a reunited Gaslight Anthem. A foldaway table holds water (unopened) and beer (enthusiastically drained) starkly by his side. He looks to the gilded ceiling then fixes us with a wry smile. "They don't have buildings like this in America," comes the bashful half-stutter. "I'm excited to be here. I mean, I'm excited to be everywhere, but I'm especially excited today." And so the spell is cast.

Even in support, The Hold Steady frontman Craig Finn is a more strident storyteller. Tales of love and loss, anxiety and awe, such as Magic Marker and Punk Is Not A Fair Fight, stretch and settle. It's almost enough to steal the show. Almost…

This tour is dubbed Songs From The Hymnal, and its choirmaster will not be usurped. There's taut silence as Brian pulses through Molly And The Zombies' Red Lights, a raw-nerve Painkillers and heartrending piano rework of The Gaslight Anthem's Stray Paper. A stirring If Your Prayers Don't Get To Heaven sees the audience find their voice, though, while an inadvertently washy Ladykiller ("I don't like that Enya sound…") twists melancholic smiles. By the stunningly anthemic American Slang and rousing closer Smoke the gaping space is booming – a cathedral of bittersweet sin and sorrow ringing with praise.

Question marks linger over whether these songs needed this stripped-down rework in such an impersonal space. But whatever, time in Brian's company is never wasted. SAM LAW

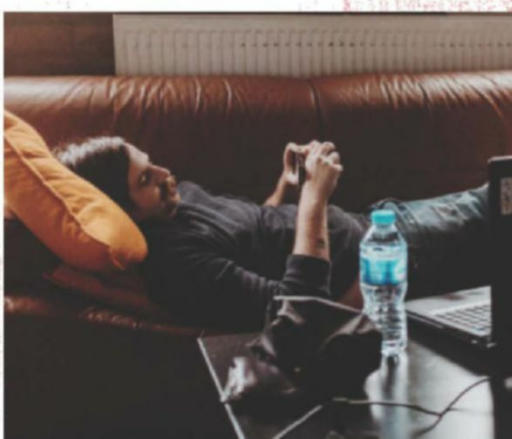
Brian Fallon: strum to the hills

PHOTO: RYAN JOHNSTON

GET IN THE VAN

BLACK PEAKS

Getting closer than ever to Brighton's favourite prog-metal exports...



PHOTOS: CARLA MUNDY, SAM LEES

WHAT GOES ON TOUR...

Frontman WILL GARDNER pauses Waterworld for a sec...

Our favourite movie to watch on tour is... Waterworld. A true underrated classic.

The golden rule of our van is... Keep the vibes high and always have Monopoly cards to hand.

Our one essential rider request is... A VHS player to watch Waterworld on.

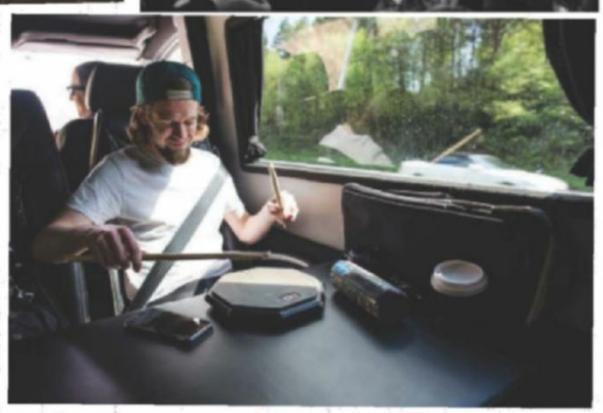
Our dressing room music of choice is... Tool. Always Tool.

The thing that annoys everyone on tour is... That there's still no new Tool record. Yet.

The one phrase you'll hear on repeat on tour is... "Ah Will, that fucking stinks."

We pass our free time on tour by... Watching Waterworld on repeat.

The saddest thing about leaving tour to go home is... Realising we've been away for so long that our girlfriends got used to us not being home.



GIG GUIDE

LIVING THE DREAM

SLASH and MYLES KENNEDY rejoin forces for their biggest UK tour yet...

Q&A MYLES KENNEDY (VOCALS)

Hey Myles, you're coming back to the UK with Slash in some bigger venues – does it feel good to be part of another band where the crowds are still swelling?
"Yeah! The trajectory continues to head north for both Slash with The Conspirators and Alter Bridge. It's a wonderful feeling knowing that more people seem to be embracing both entities as the years go on. Every time I think that things are slowing down, the fans prove me wrong. It's definitely something none of us take for granted."

The latest Slash record, Living The Dream, is the third with you on vocals – did you ever think you'd get three albums in with the man in the hat?
"It's crazy to think that we've been doing this for almost a decade now. We all still have fun making music together, not to mention it's a great cast of characters. As the years go on, what started off as a solo project for Slash has evolved into a band like it has, and I think he really enjoys that aspect of it. It's a rock'n'roll family, to say the least."

Slash has spent the last two years touring with Guns N' Roses – did you know that he would bring you and The Conspirators back together?
"Since we already had a bunch of songs for what would become [album] Living The Dream, I had a feeling we would eventually get back together to complete the record. With that said, there are a lot of moving parts due to everyone's projects and schedules, so it was just a matter of waiting for the right window to get the record done."

> **"PLAYING THE UK IS ONE OF MY FONDEST MEMORIES..."**
> MYLES KENNEDY

As well as songs you wrote together, you dig into Slash's history. What's your favourite of those songs?
"Slash's back catalogue is stacked full of great tracks. I will say the songs off of [Guns N' Roses'] Appetite For Destruction always trigger something in me. When you take into consideration how young they all were when they wrote those tracks and did that album, it's kind of mind-blowing."

The UK has always been very positive about this band – how does it feel to have that backing?
"I remember the first time that we played Download Festival back in 2010 – it's one of the fondest memories I have of this project. None of us knew what to expect, but we were overwhelmed with the response from the audience that day. It was definitely an indication of what the future had in store for us in the UK. It's awesome to know the UK continues to get behind what we do."

You released your first solo album, Year Of The Tiger, last year. Did Slash give you any advice upon releasing that?
"Yeah, he was really supportive of the Year Of The Tiger. I think he understands that I have an insatiable need to write and create all the time. Slash is hardwired the same way, so he gets it. We definitely share the need to express ourselves through a number of musical outlets."

DATES

MANCHESTER O2 Apollo February 16, **GLASGOW** SEC Centre 17, **DONCASTER** Dome 19, **LONDON** Eventim Apollo 20.

WORDS: JAMES HINDLE PHOTO: PAUL HARRIES

NOW BOOKING

☆ = JUST ANNOUNCED

2000TREES FESTIVAL Line-up: You Me At Six, Every Time I Die, While She Sleeps, Frank Iero And The Future Violents, Therapy?, Comeback Kid, Jamie Lenman, Hands Like Houses, Single Mothers, Covetown, Estrons, Martha, Milk Teeth, Puppy, Muncie Girls, GroundCulture, Higher Power, Loathe,Gouge Away, Nerves, Heavy Lungs, M8L, Indigo La, LICE, The Drew Thompson Foundation, Spielbergs, Sunshine Frisbee Laserbeam, Imperial Leisure, Orchards, Frauds, Phoxjaw, Indoor Pets, False Advertising, Frank Turner & The Sleeping Souls, Möngöl Hörde, Skinny Lister, Rolo Tomassi, Grace Petrie, WSTR, LIFE, Petrol Girls, The St Pierre Snake Invasion, Jim Lockey & The Solemn Sun, Crazy Arm, Seán McGowan, Oxygen Thief, Johnny Lloyd, Brand New Friend, Deux Furieuses. Cheltenham Upcote Farm July 11–13.

ALICE IN CHAINS Glasgow Braehead Arena May 25, Birmingham Barclaycard Arena 24, London SSE Arena Wembley 25. Support: Black Rebel Motorcycle Club.

ALL POINTS EAST Line-up: Bring Me The Horizon, Idles, Nothing But Thieves, Run The Jewels, Scarlxrd, Architects, While She Sleeps, Employed To Serve, Alice Glass. London Victoria Park May 31.

AMPLIFIED FESTIVAL Line-up: Mushroomhead, Esprit D'Air, Bloodshot Dawn, Lawnmower Deth, TRC, Krysthia, Ugly Kid Joe. Gloucestershire Quarrydowns. July 19–21.

ARCTANGENT FESTIVAL Line-up: Meshuggah, Battles, Cult Of Luna, Zeal & Ardor, 65daysofstatic, The Black Queen, Daughters, Caspian, The Contortionist, Three Trapped Tigers, The Algorithm, Frontierer, Conjurer, Basik, The Physics House Band, Mal, GosT, AK/DK, Birds In Row, Car Bomb, Azusa, Pijn, Sithu Aye, LLNN, A.A.Williams, Letters From The Colony, Invalids, Standards, Colossal Squid, Aiming for Enrike, Floral, Cattle, Wild Cat Strike, Lost In The Riots, Big Lad, Varanai, Ogives Big Band, Hexcut, Sugar Horse. Fernhill Farm Bristol August 15–17.

AS IT IS Bournemouth Old Fire Station February 26, Exeter Cavern 27, Perranporth Watering Hole 28, Bath Moles March 1, Bridgend Hobos 2, Belfast Oh Yeah Centre 4, Dublin Green Room 5, Liverpool Arts Club Loft 7, Carlisle Old Fire Station 8, Aberdeen Tunnels 9, Stoke Sugarmill 11, Colchester Arts Centre 12, Leicester 02 Academy2 14, Brighton Concorde 2 15.

BATTLE BEAST London Tufnell Park Dome April 30.

BLOODSTOCK FESTIVAL Line-up: Parkway Drive, Scorpions, Sabaton, Children Of Bodom, Cradle Of Filth, Dee Snider, Hypocrisy, Soilwork, Queensryche, Code Orange, Anthrax, TesseracT, Dimmu Borgir, Thy Art Is Murder. Catton Park Derby August 8–11.

BLOOD YOUTH Southampton Joiners March 1, Leeds Key Club 2, Glasgow Audio 3, Newcastle Think Tank 4, Manchester Star And Garter 6, Birmingham Mama Roux's 7, London Underworld 8.

BOB MOULD London Electric Ballroom March 14, Leeds Brudenell Social Club 15, Edinburgh Liquid Rooms 16, Manchester Academy 2 17.

BON JOVI Liverpool Anfield Stadium June 19, London Wembley Stadium 21, Coventry Ricoh Arena 23. Support: Manic Street Preachers.

☆ **BOOM TOWN FESTIVAL** Line-up: Prophets Of Rage, Pennywise, Killing Joke, Napalm Death, Atari Teenage Riot, Godflesh, At The Gates, Therapy?, Leftover Crack, Crossfaith, Cancer Bats, Black Peaks, Loathe, Ithaca. Various venues, Winchester August 7–11.

BOUNCING SOULS Bristol Fleece October 22, Glasgow St Lukes 24, Manchester Gorilla 25, London Camden Electric Ballroom 26.

BRIAN FALLON Cambridge Junction February 22, Brighton St George's Church 23, Bath Komedia 24.

BRING ME THE HORIZON London Tufnell Park Dome February 19.

CAN'T SWIM Leeds Key Club May 2, Glasgow Garage 3, Newcastle Think Tank 4, Manchester Star And Garter 6, London Borderline 7, Birmingham Asylum 8, Nottingham Bodega Social Club 9, Bristol Thekla 10.

CAVE IN London Camden Electric Ballroom April 12.

CULT LEADER London Camden Underworld June 24, Birmingham Hare & Hounds 25, Glasgow Audio 26, Leeds Temple Of Boom 27, Manchester Rebellion 28, Bournemouth Anvil 29. Support: Birds In A Row.

DESERTFEST Line-up: All Them Witches, Kadavar, Witch, Earthless, Colour Haze, We Hunt Buffalo, OM, Wovenhand, Wiegedood, HHY & The Macumbas, Jaye Jayle, Stoned Jesus, Mondo Generator, Noxatras, The Devil And The Almighty Blues, Sabbath Assembly, Elephant Tree, MESSA, High Fighter, Great Electric Quest, Salem's Bend, HIGH REEPER. London Camden @ various venues May 3–5.

DEAF HAVANA Cardiff Great Hall March 15, Portsmouth Pyramids 16, 02 Academy Bristol 17, Nottingham Rock City 19, Hull Welly 20, Glasgow SWG3 21, Aberdeen Unit 51 22, Middlesbrough Empire 24, Manchester Albert Hall 25, Sheffield Leadmill 27, 02 Academy Birmingham 28, Belfast Limelight 30, Dublin Green Room 31.

THE DIRTY NIL London Moth Club February 15.

DISTURBED London Alexandra Palace May 11, 02 Academy Glasgow 13, 02 Apollo Manchester 14.

DORSET DOOMS DAY Line-up: Raging Speedhorn, Witch Tripper, Dead Witches, Limb, Diesel King, Morass Of Molasses, Bast, Cybernetic Witch Cult, Monolithian, The Electric Shakes, Tangles Horns, Disgraceland, Victus, Wytch Pyckryck, My Diablo, Duskwood. The Anvil, Bournemouth March 9.

DOWNLOAD FESTIVAL Line-up: Slipknot, Tool, Def Leppard, Slash feat Myles Kennedy & The Conspirators, Rob Zombie, Underoath, Delain, Skindred, Power Trip, Me First And The Gimme Gimmes, Reel Big Fish, Amon Amarth, The Amity Affliction, Carcass, Opeth, Trivium, Whitesnake, Tesla, Smashing Pumpkins, Slayer, Lamb Of God, Anthrax, State Champs, Blackberry Smoke, I Prevail, Eagles Of Death Metal, Badflower, Black Futures, Zebrahead, MAN WITH A MISSION, nothing,nowhere., Our Last Night, Jinjer, Riding The Low, Alien Weaponry, Underside, Dream Theater, Whitechapel, Yours Truly, Enter Shikari, Aaron Buchanan, Alcest, Animals As Leaders, At The Gates, Bad Wolves, Batushka, Beartooth, Behemoth, Black Peaks, Brothers Osborne, Cane Hill, Clutch, Coldrain, Conjurer, Crystal Lake, Deadland Ritual, Fever 333, Godsmack, GroundCulture, Halestorm, Heart Of A Coward, Icon For Hire, Intervals, Lost In Line, Like A Storm, Lost In Stereo, Love Bites, Municipal Waste, Ne Obliviscaris, Palaye Royale, Parting Gift, Redhook, Skid Row, Skynd, Stone Temple Pilots, Sumo Cyco, Those Damn Crows, Three Days Grace, Toska, Trash Boat, Twelve Foot Ninja, Vega, Wolf Jaw. Donington Park June 14–16.

DREAM STATE Bristol Exchange March 23, Exeter Cavern 24, Plymouth Junction 26, Southampton Joiners 27, Reading Face Bar 28, Tunbridge Wells Forum 29, Guildford Boileroom April 1, Oxford Bullingdon 2, Peterborough Met Lounge 3, Birmingham Flapper 4, Blackpool Bootleg Social 6, Manchester Deaf Institute 7, Glasgow King Tuts 8, Aberdeen Krakatoa 10, Edinburgh Sneaky Petes 11, Newcastle Think Tank 12, Leeds Key Club 14, Hull Welly 15, Nottingham Rock City Basement 16, London Camden Underworld 17, Norwich Waterfront Studio 19, Milton Keynes Craufurd Arms 20, Brighton Hope & Ruin 21, Cardiff Clwb Ifor Bach 22.

☆ **ELECTRIC WIZARD** London 02 Shepherd's Bush Empire, October 17.

EMPLOYED TO SERVE Manchester Rebellion March 29, London Garage May 10, Glasgow Classic Grand Lounge 11.

ENTER SHIKARI London Tufnell Park Dome February 13.

ESCAPE THE FATE London Camden Electric Ballroom February 20.

FIT FOR AN AUTOPSY Birmingham Mama Roux's May 29, Bristol Exchange 30, London Camden Underworld 31, Leeds Key Club June 1, Manchester Rebellion 2. Support: Venom Prison.

FRANK CARTER & THE RATTLESNAKES Swansea Sin City February 13, Stoke The Sugarmill 15, Coventry Empire 16, Sheffield Peddler 18, Liverpool Arts Club 19, Newcastle Think Tank? 21, Edinburgh Liquid Rooms 22, York Fibbers 23.

FRANK TURNER & THE SLEEPING SOULS London Omeara February 15.

SLAM DUNK FESTIVAL

Latest additions: Neck Deep, As It Is, Boston Manor, A Loss For Words, grandson, Press To MECO, Story Untold, Between You & Me, The Plot In You, SHVPES, Kublai Khan, Cruel Hand, Justin Pierre (Motion City Soundtrack), Rob Lynch, Liam Cromby (We Are The Ocean), Chas Palmer-Williams (Lightyear), Lizzy Farrall. Leeds Temple Newsam Estate May 25, Hatfield Park 26.

GLAMOUR OF THE KILL Manchester Rebellion April 2, Glasgow Stereo 3, London 02 Academy Islington 4, Birmingham 02 Institute3 5, Bristol Exchange 6, Leeds Key Club 7.

GODSMACK London 02 Forum Kentish Town February 27, Manchester 02 Ritz 28, Birmingham 02 Institute March 1.

☆ **GOJIRA** 02 Academy Birmingham June 29, London 02 Academy Brixton 30, Manchester 02 Apollo July 1.

GOOD CHARLOTTE London Alexandra Palace February 20. Support: Boston Manor.

GRETA VAN FLEET 02 Academy Newcastle March 5, 02 Academy Glasgow 7, 02 Academy Leeds 8, Nottingham Rock City 10, Liverpool Guild Of Students Mountford 11.

HALESTORM Glasgow Hydro Arena November 24, Nottingham Motorpoint Arena 25, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: In This Moment, New Years Day.

HOLLYWOOD UNDEAD London 02 Academy Brixton April 23, 02 Academy Bristol 24, 02 Academy Bournemouth 25, Liverpool University 27, 02 Academy Leeds 28, 02 Academy Newcastle 30, 02 Academy Sheffield May 1, Nottingham Rock City 3, Cardiff Great Hall 4.

IDLES Sheffield Leadmill March 26, Cardiff Tramshed 27, Norwich Nick Rayns LCR 28, Brighton Dome 29, Belfast Empire Music Hall April 1, Dublin Vicar Street 2, Manchester Albert Hall 3, London Camden Electric Ballroom 4–5.

IN FLAMES Glasgow SWG3 April 3, Manchester 02 Ritz 4, London Roundhouse 5, Nottingham Rock City 6, Bristol SWX 7, Norwich UEA 9.

ISLE OF WIGHT FESTIVAL Line-up: Biffy Clyro, IDLES. Seaclose Park, Newport June 13–16.

JAWBREAKER London 02 Academy Brixton April 27.

JOYCE MANOR Manchester Academy 3 April 13, Newcastle Institute 2 14, Glasgow King Tuts 15, Leeds Key Club 16, Birmingham Mama Roux 18, London Islington Assembly Hall 19, Southampton Joiners 20, Bristol Thekla 21.

KISS Birmingham Arena July 9, London 02 Arena 11, Manchester Arena 12, Newcastle Metro Radio Arena 14, Glasgow SSE Hydro Arena 16.

LACUNA COIL Manchester 02 Ritz November 12, Glasgow Garage 13, Bristol SWX 15, London 02 Forum Kentish Town 16, Nottingham Rock City 17. Support: Eluveitie, Infected Rain.

LOWER THAN ATLANTIS Manchester Academy May 9, Birmingham 02 Academy 10, London 02 Academy Brixton 11.

☆ **MAMMOTH WEED WIZARD BASTARD** Manchester Rebellion, May 18. Support: Witchsorrow, Karakuma, Mastiff, Tides Of Sulfur, The Grand Mal, Goblinsmoker.

MAN WITH A MISSION Manchester Academy 3 February 27, London ULU 29.

MAYDAY PARADE / THE WONDER YEARS 02 Academy Glasgow February 16, Manchester Academy 17, 02 Academy Birmingham 18, 02 Academy Leeds 20, Nottingham Rock City 21, Bristol 02 Academy 22, London Troxy 23. Support: Movements, Pronoun.

METALLICA Manchester Etihad Stadium June 18, London Twickenham Stadium 20. Support: Ghost, Bokassa.

☆ **MIDNIGHT** London Tufnell Park Dome, April 12. Support: Hellripper, Excoreationer, Aggressive Perfector.

MIKE SHINODA London Roundhouse March 10.

MUSE London Stadium June 1, Manchester Etihad Stadium 8.

☆ **NAPOLEON** Bristol Louisiana March 14, Birmingham Asylum 2 15, Newcastle Head Of Steam 16, Nottingham Alberts 17, Glasgow Classic Grand 18, Manchester Star & Garter 19, Bournemouth Anvil 20, London Boston Music Room 31.

NORMANDIE Manchester Deaf Institute March 24, Glasgow Stereo 25, Birmingham Mama Roux's 26, London Dingwalls 27.

OUTBREAK FESTIVAL Line-up: Comeback Kid, Citizen, Jesus Piece, Cold World, Defeater, Backtrack, Such Gold, King Nine, Candy, Canal Mills, Leeds April 28.

OVERKILL London 02 Academy Islington March 21, 02 Academy Dublin 23, Glasgow SWG3 24. Support: Destruction, Flotsam And Jetsam, Meshiaak.

PANIC! AT THE DISCO Glasgow SSE Hydro March 24, Cardiff Motorpoint Arena 25, Birmingham Arena 26, London The 02 28–29, Manchester Arena 30.

PAPA ROACH Southampton 02 Guildhall April 13, Exeter Great Hall 14, 02 Academy Bristol 15, London 02 Forum Kentish Town 17, Manchester Academy 20, 02 Academy Leeds 21, 02 Academy Newcastle 23, Edinburgh Usher Hall 24, Aberdeen Music Hall 25, Norwich UEA 27, Nottingham Rock City 28, 02 Academy Birmingham 29. Support: Nothing More.

P.O.D. / ALIEN ANT FARM Exeter Lemon Grove February 26, 02 Academy Bristol 27, Norwich Waterfront 28, 02 Academy Oxford March 1, London 02 Forum Kentish Town 2, 02 Academy Newcastle 3, Glasgow Garage 5, Hull Welly 6, 02 Institute Birmingham 7, Nottingham Rock City 9, 02 Ritz Manchester 10, Limerick Dolans 12, Belfast Limelight 13, Dublin Button Factory 14. Support: '68.

PRESS CLUB Cheltenham Frog & Fiddle April 16, Bristol Hy-Brasil 17, Newcastle Think Tank Underground 18, Edinburgh Sneaky Pete's 19, London The Islington May 2, Birmingham Dark Horse 3, Liverpool Sound City 4, Glasgow Stag & Dagger 5, Cardiff Clwb Ifor Bach 8.

PUP Bristol The Fleece April 9, London The Garage 10, Leeds Community Room at Brudenell Social Club 11, Glasgow Cathouse 12. Support: Milk Teeth.

PUPPY Southampton The Joiners April 17, Bristol Exchange 18, Birmingham Flapper 19, Manchester Star & Garter 20, Glasgow Garage Attic 21, Newcastle Think Tank? 22, Nottingham Bodega Social Club 23, Leeds Brudenell Social Club 24, London Camden Underworld 25.

RADAR FESTIVAL Line-up: Animals As Leaders, Monuments, Rolo Tomassi, Toska, Volo, Car Bomb, No Consequence, Sithu Aye, Harbinger, Valias Ablaze, Eschar, Mask Of Judas, Visionist. Corner House, Guildford August 2–3.

RAMBLIN' MAN FAIR Line-up: Foreigner, The Darkness, Anathema, Beth Hart, Riverside, Pain Of Salvation. Maidstone Mote Park July 19–21.

RAMMSTEIN Milton Keynes Stadium MK, July 6.

THE RASMUS Manchester 02 Ritz October 7, Glasgow Galvanizers 8, Nottingham Rock City 10, 02 Academy Bristol 11, London 02 Forum 12.

THE RAVEN AGE Bristol Fleece March 20, Manchester Rebellion 21, Newcastle Think Tank 23, Glasgow Attic 24, Leeds Key Club 26, Stoke Sugarmill 27, London Underworld 28, Southampton Joiners 29.

READING & LEEDS FESTIVAL Line-up: Foo Fighters, twenty one pilots, The Distillers, Bowling For Soup, Yungblud, PVRIS, A Day To Remember, Against The Current, Enter Shikari, Frank Carter And The Rattlesnakes, The Maine, Royal Blood, The Story So Far, Twin Atlantic, You Me At Six... Richfield Avenue Reading & Bramham Park Leeds August 23–25.

SAXON Glasgow Braehead Arena October 18, London Hammersmith Eventim Apollo 19, Manchester 02 Apollo 20.

SET IT OFF Dublin Workmans Club April 10, Glasgow 02 12, Leeds Key Club 13, Newcastle Academy2 14, Manchester Academy3 16, Birmingham 02 Institute2 17, London Garage 18.

☆ **SKUNK ANANSIE** London 02 Academy Brixton August 17, Manchester Academy 18, 02 Academy Bristol 19.

SKYHARBOR Manchester Satan's Hollow April 21, Nottingham Bodega 22, London Camden Underworld 23.

SLAM DUNK FESTIVAL Line-up: All Time Low, New Found Glory, Waterparks, NOFX, Gallows, The Story Of The Year, Bullet For My Valentine, Glassjaw, Simple Plan, The Menzingers, IDKHow, Turnstile, Knocked Loose, The Get Up Kids, Saves The Day, Trophy Eyes, Bad Religion, Less Than Jake, Lagwagon, Millencolin, The Interrupters, Anti-Flag, The Bombpops, The Bronx, Cancer Bats, Angel DuSt, WSTR, Real Friends, Seaway, Milk Teeth, Pagan, The Word Alive, Atreyu. Plain White T's, Hellogoodbye, Lights, Tigers Jaw, Touche Amore, Microwave, Wolfflower, Employed To Serve, Our Hollow Our Home, Wage War. Leeds Temple Newsam Estate May 25, Hatfield Park 26.

SLASH FT. MYLES KENNEDY AND THE CONSPIRATORS 02 Apollo Manchester February 16, Glasgow SEC Hall 17, Doncaster Dome 19, London Eventim Apollo 20.

SLEEPING WITH SIRENS Glasgow SWG3 February 22, Edinburgh Liquid Rooms 23, Belfast Limelight 24, Dublin Academy 25.

SPIELBERGS Newcastle Think Tank? February 13, Birmingham Sunflower Lounge 14, London Shacklewell Arms 15.

STAND ATLANTIC Leeds Key Club March 29, Manchester Night People 30, Newcastle Think Tank? 31, Glasgow King Tuts April 1, Nottingham Bodega 2, Birmingham Asylum 2 3, London Camden Underworld 4, Southampton Joiners 6, Bristol Exchange 7.

THE STRUTS Leeds University Stylus February 16, Nottingham Rock City 17, Newcastle University 18, Glasgow Garage 19, Bristol SWX 22, Manchester Academy II 23, 02 Institute Birmingham 24, London 02 Shepherd's Bush Empire 26.

SVALBARD Bristol Exchange March 15, London Boston Music Room 16.

SWMRS Birmingham 02 Institute March 11, Glasgow St Lukes 12, Manchester Academy2 13, Bristol Thekla 14, London Electric Ballroom 16.

TAKING BACK SUNDAY Birmingham 02 Institute June 13, Glasgow Barrowlands 14, Belfast Limelight 15, Dublin Vicar Street 16, London Troxy 18, Manchester Academy 19, Bristol 02 Academy 20.

TECH FEST Line-up: Dying Fetus, Monuments, Psycroptic, Jon Gomm, Revocation, Archspire, Black Tongue, Polaris, Black Crown Initiate, A Night In Texas, Sarah, Longfield, Adimiron, Palm Reader, The Omnific, Voices From The Fuselage, Cold Night For Alligators, The Intersphere, 22, Time, The Valuator, Project Mishram, Jonestown, The Parallel, Hypophora. Newark Showground Newark, July 4–7.

TENACIOUS D London SSE Arena Wembley June 2.

TWENTY ONE PILOTS Birmingham Genting Arena February 27, Dublin 3Arena March 1, Belfast SSE Arena 2, Glasgow SSE Hydro 4, Manchester Arena 5, London SSE Arena, Wembley 7–9.

TUSKAR London Downsurge Festival 22-23, Sheffield Mulberry Bar And Venue March 29.

THE XCERTS Dundee Beat Generator March 29, Glasgow SWG3 30, Leeds Key Club 31, Cambridge Portland Arms April 8, London The Garage 9, Birmingham Castle And Falcon 11, Southampton The Loft 12, Brighton Concorde 2 13, Bristol The Fleece 14.

VEIN Birmingham The Flapper February 14, Glasgow The Attic 15, Leeds Temple Of Boom 16, Manchester Star & Garter 17, Bristol Exchange 19, London New Cross Inn 20, Southampton Joiners 21, Brighton Green Door Store 22, Norwich Waterfront 23. Support: Higher Power.

WARS Northampton Black Prince February 16, Witney Fat Lils 17, Luton Live At Harvey's 22, Southampton Joiners 24, Birmingham Asylum 2 27, Cardiff The Globe 28.

WEEZER London 02 Academy Brixton June 29.

WHILE SHE SLEEPS Nottingham Rock City February 26, Glasgow 02 ABC 27, Leeds Beckett Student Union 28, London Roundhouse March 1.

THE WHO London Wembley Stadium July 6. Support: Eddie Vedder, Kaiser Chiefs.

ZZ TOP London SSE Arena, Wembley July 12. Support: Jimmy Barnes.

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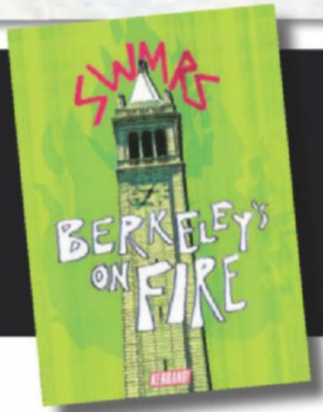

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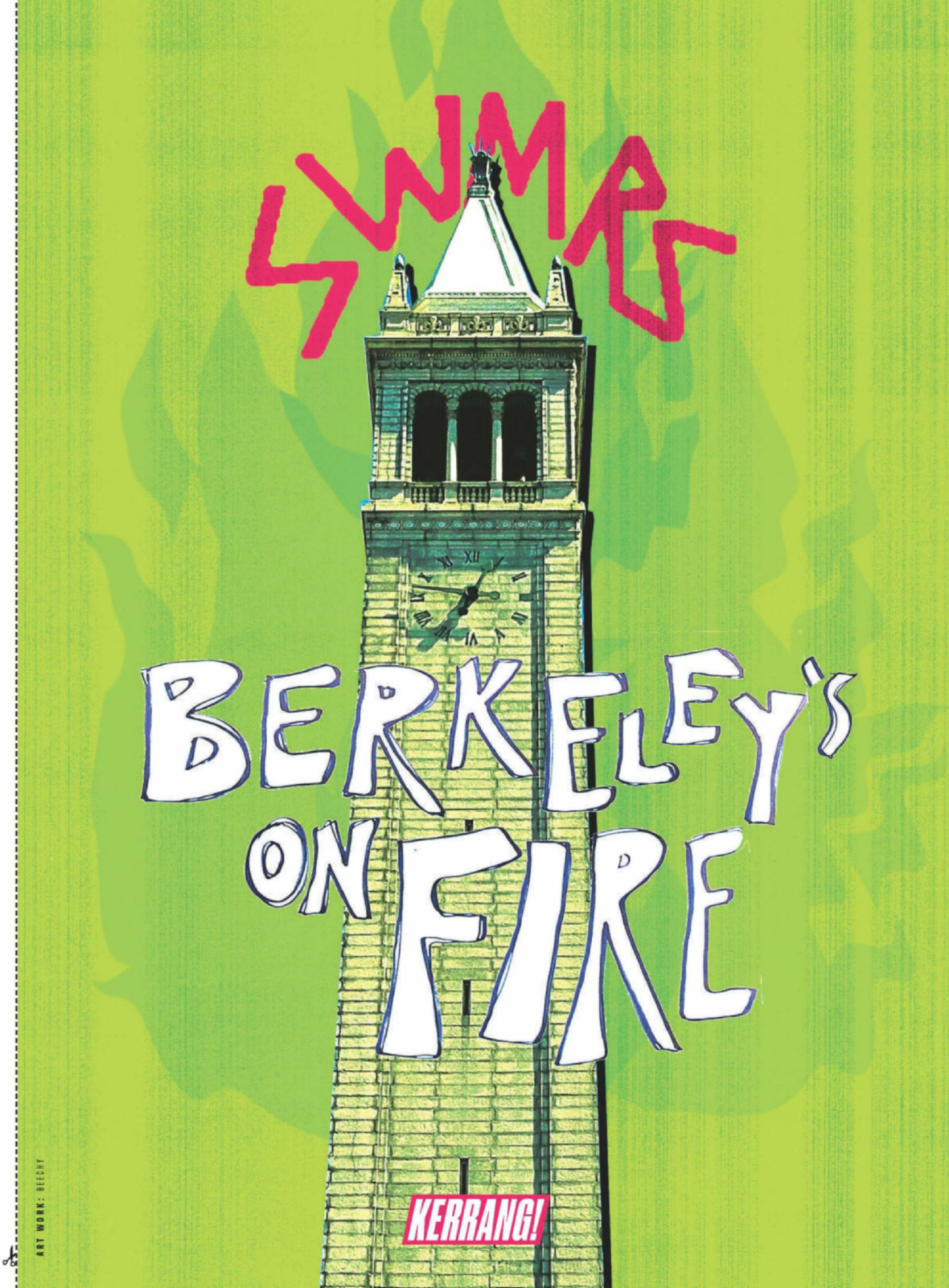

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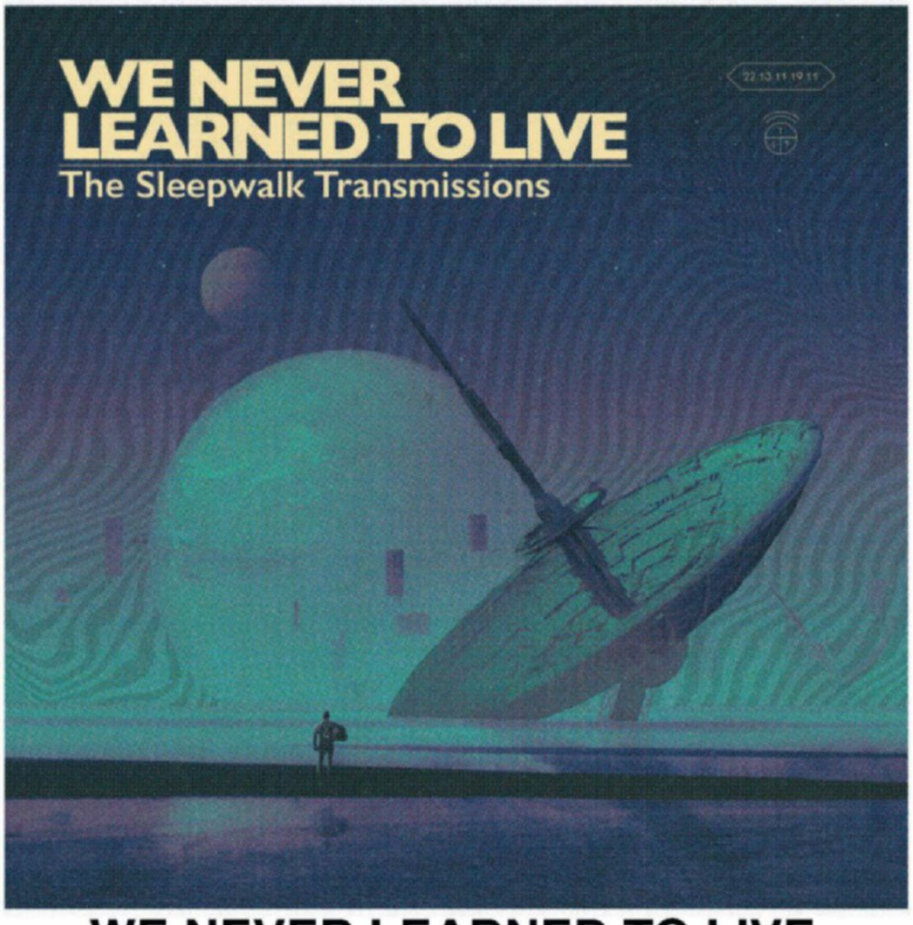

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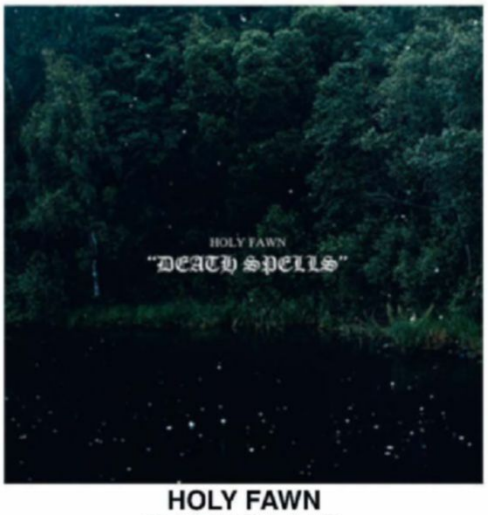

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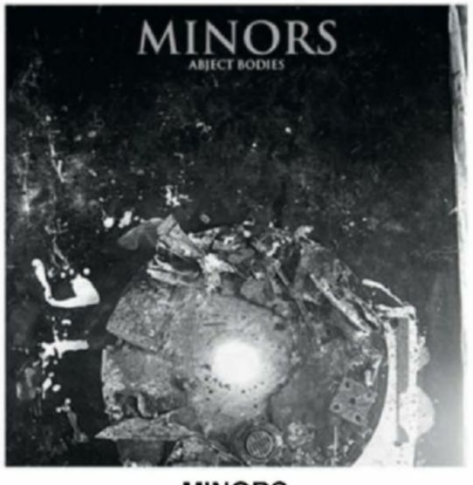

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